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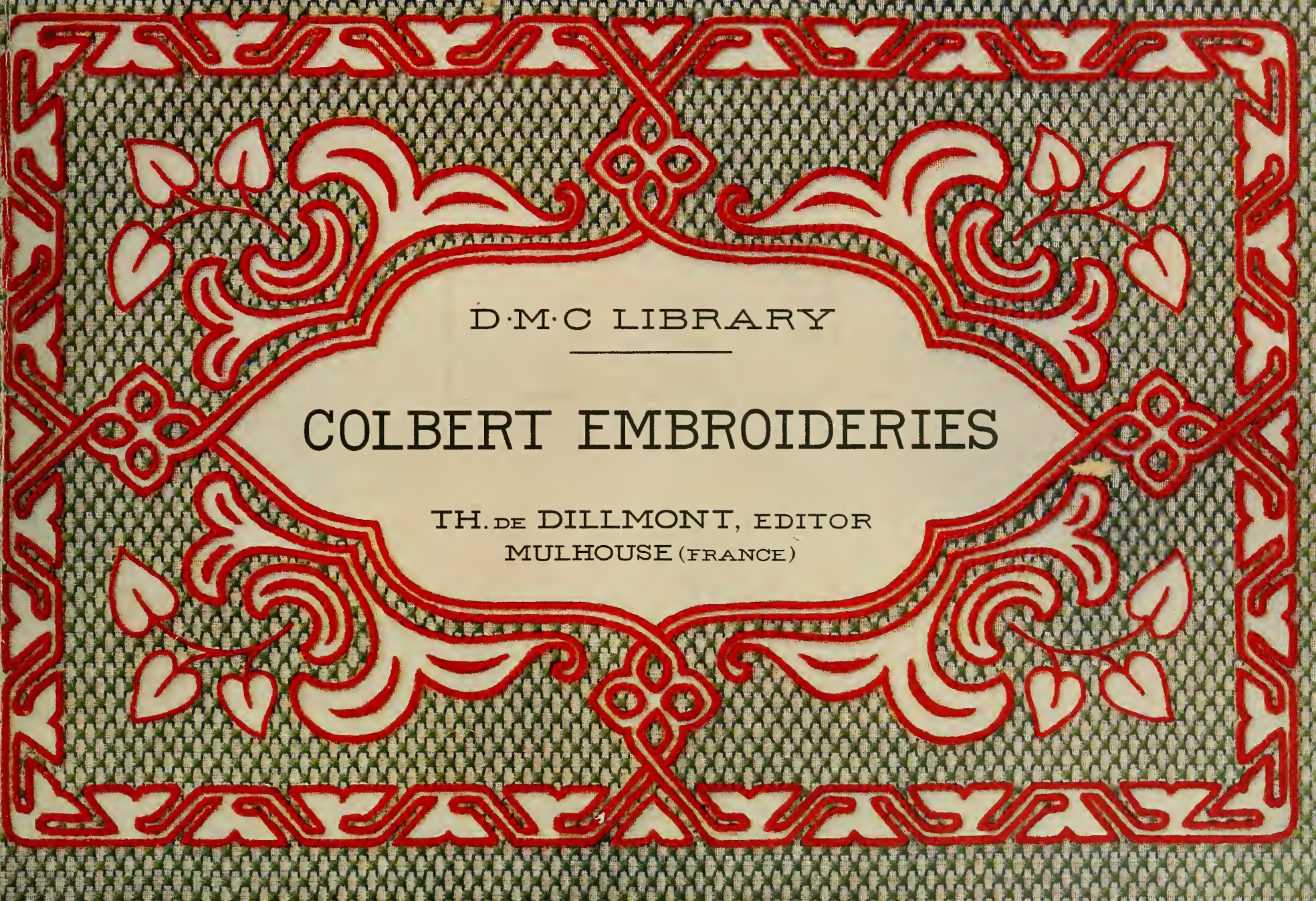
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COLBERT EMBROIDERIES

TH. DE DILLMONT, EDITOR
MULHOUSE (FRANCE)

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NEEDLEWORK TAPESTRIES, EMBROIDERY MATERIALS.

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COLBERT EMBROIDERIES



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INTRODUCTION

Under the name of Colbert Embroideries we describe a particular kind of coloured embroidery which has the pattern itself left clear in the material; these embroideries are usually of large dimensions, but are relatively easy and speedy of execution. The designs are almost invariably produced by means of an outline worked with rather vivid coloured threads, while the background is entirely covered with damask stitches in a paler tone. The outlines are always embroidered over a traced pattern. The grounding, on the contrary, which should always be begun from the centre of the work, is done over counted threads. By drawing the working thread tight, pretty openwork effects can be obtained.

The material generally used for this work is a canvas or linen made with coarse threads slightly stiffened, upon which the pattern has first of all to be traced.

Colbert embroidery may be employed for a great variety of purposes; it is especially valuable as a substitute for tapestry when only a limited time is available for such work.

The embroidery may either be worked in the hand or with the whole piece mounted in a frame; the latter arrangement is advisable for those who have had little practice in various kinds of needlework, above all when a large surface has to be covered. Begin by filling in the background with damask stitches done in a comparatively fine thread, such as D·M·C Pearl cotton (Coton perlé) Nos. 5 and 8. D·M·C Special stranded cotton (Mouliné spécial) No. 25 or D·M·C Floss flax or Flourishing thread (Lin floche) No. 16. When the grounding is completed, embroider the outlines and the ornaments in running stitch, flat stitch, plaited stitch or herring-bone stitch with a thicker thread, such as D·M·C Pearl cotton (Coton perlé) No. 3.

The album which we present to the friends of the D·M·C library contains 5 plates with the reproduction upon a reduced scale of 18 new and beautiful original models of square and circular motifs, borders and groundings

in the Renaissance style, or composed after modern designs, Japanese or Moorish, accompanied in every case by a description of the stitches and several practical suggestions as to their employment. To facilitate execution we give, on 11 other plates, a portion of the original embroidery, only slightly reduced, of each of these 18 patterns.

Our originals were embroidered upon canvas containing 11 threads to the centimetre in both directions. Worked upon fabrics of less regular weft the backgrounds, on counted threads, will differ somewhat from the results we obtained in shape and also in the size of their filling stitches. The shades used for the embroidery, which we indicate in the album, were intentionally chosen in brilliant tones. Nothing, however, prevents our readers from working these models in any other combination of colours, or, indeed, in any other size.

We supplement our 11 plates of patterns with draughts upon a checkered background, intended to illustrate how any design may be either enlarged or reduced, as required, by altering the size of the squares upon which it is drawn. (We may here recall the fully detailed descriptions given on this subject in the chapter « Miscellaneous Directions » of the *Encyclopedia of Needlework* by TH. DE DILLMONT.) In order to obtain drawings identical in size with the figures in detail displayed by our album, squares of proportionate dimensions with those indicated for each model should be used.

How to trace patterns upon material

In order to obtain the reproduction of a pattern, prepare upon a sheet of paper a draught of the model in the required size; then lay over this a piece of fairly strong tracing paper and make an exact copy of it by following all the lines of the prepared design with a special pencil made of a waxy substance or with a pen dipped into tracing ink. This reproduction can be instantly transferred onto the material by pressing it with a warm iron. But be careful to first tack the drawing, traced side downwards, upon the fabric with a few large stitches to prevent it from shifting while the pattern is ironed off.

This method of reproduction is very simple and preferable to any other, but where a special pencil or tracing ink is not available the rather more complicated process of pouncing may be employed. The pattern thus prepared, proceed to prick it out. To do so, lay the paper upon a woollen cloth folded several times and following all the contours of the pattern with a pricker make a complete perforation of the drawing. Having fastened the perforated paper to the material, rub the powder provided for that purpose gently over the whole surface with a pad; the pouncing finished, lift the paper off carefully and follow the lines in water-colour by means of a little brush. As the paper once pricked can be used again any number of times, this process is to be recommended when it is necessary to repeat the same design upon several articles.

The simplest plan of all is to draw the pattern upon the material itself, but it can only be carried out with transparent fabrics, such as the canvases which were made use of in working the models for this album. The tracing is tacked with large stitches onto the wrong side of the material, and the outlines are copied through with a brush or a fine pen dipped in special ink.

Directions for working the models on Plate I

Four square motifs and two groundings for rugs, cushions, easy chairs, sofas, chairs, footstools, etc.

Square motif (mod. No. 1). — (See detail on plate II.)

MATERIALS: Ecu canvas; D·M·C Pearl cotton (Coton perlé) No. 3, in Mandarin yellow 740, and D·M·C Pearl cotton (Coton perlé) No. 5, in Blue grey 594 and in Black fast dye 310.

Do the outlines in running stitch with D·M·C Pearl cotton No. 3, in Mandarin yellow 740. The background filling — blue squares divided by slanting stitches in black — is embroidered with D·M·C Pearl cotton No. 5, in Blue grey 594 and in Black fast dye 310. The squares are formed by 3 oblong cross stitches worked over 8 threads in height and 3 in breadth; each cross stitch is fastened in the middle by 1 horizontal stitch. The slanting stitches separating the squares are thrown over 6 threads of the material.

Grounding (mod. No. 2). — (See detail on plate III.)

MATERIALS: Ecu canvas; D·M·C Pearl cotton (Coton perlé) No. 3, in Turkey red 321 and in Snow-White, and D·M·C Pearl cotton (Coton perlé) No. 5, in Beetle green 3346 and in Indigo blue 823.

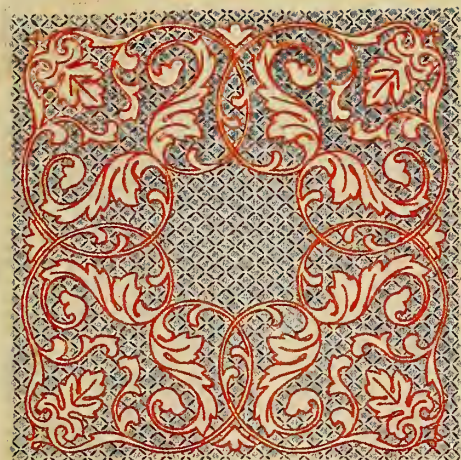
Do the outlines in running stitch with D·M·C Pearl cotton No. 3, in Turkey red 321, fill in the leaves of the medallions with fish-bone stitch and the centre with simple knot stitch, in D·M·C Pearl cotton No. 3, in Snow-White. The background filling — green octagons caught down with blue stitches — is worked with D·M·C Pearl cotton No. 5, in Beetle green 3346 and in Indigo blue 823. The octagons are composed of 4 double cross stitches, thrown over 6 threads; the horizontal connecting stitches cover 3 threads and the vertical ones 6 threads of the material.

Square motif (mod. No. 3). — (See detail on plate II.)

MATERIALS: Ecu canvas; D·M·C Pearl cotton (Coton perlé) No. 3, in Cornflower blue 793, and D·M·C Pearl cotton (Coton perlé) No. 5, in Mandarin yellow 742 and in Paroquet green 906.

Do the outlines in running stitch and plaited stitch with D·M·C Pearl cotton No. 3, in Cornflower blue 793. The background filling — yellow rectangles divided by green stitches — is embroidered with D·M·C Pearl cotton No. 5, in Mandarin yellow 742 and in Paroquet green 906. The yellow rectangles consist of 4 oblong cross stitches worked over 4 threads in height and 2 threads in breadth; the green slanting stitches are thrown over 2 threads in height and 4 in breadth.

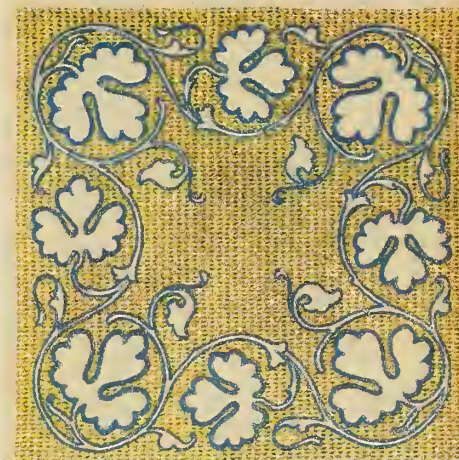
COLBERT EMBROIDERIES



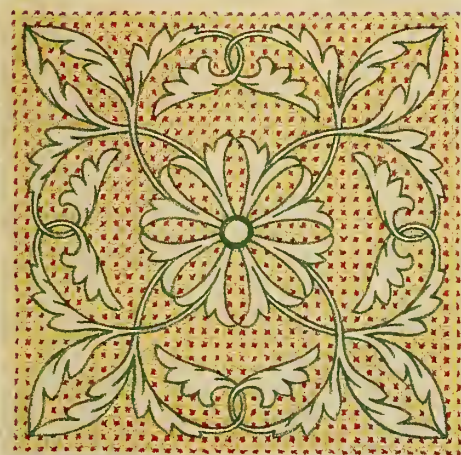
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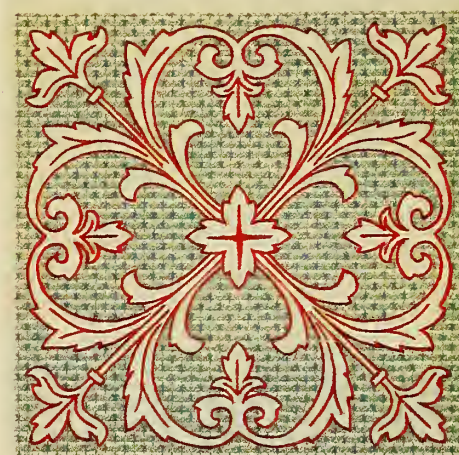
3.



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6.

For embroidering, use the Cotton and Flax embroidery threads, mark D·M·C

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Square motif mod. No. 4. — (See detail on plate IV.)

MATERIALS: Ecu canvas; D·M·C Pearl cotton (Coton perlé) No. 3, in Pistachio green 319, and D·M·C Pearl cotton (Coton perlé) No. 5, in Saffron yellow 725 and in Locust-bean brown 356.

Do the outlines in running stitch and the inner circle in herring-bone stitch with D·M·C Pearl cotton No. 3, in Pistachio green 319. The background filling — small yellow stars and brown double cross stitches — is embroidered with D·M·C Pearl cotton No. 5, in Saffron yellow 725 and in Locust-bean brown 356. The little stars are composed of 2 vertical and 2 horizontal stitches worked over 6 threads of the material, and of 4 slanting stitches over 3 threads; the double cross stitches are worked over 6 threads of the material.

Grounding mod. No. 5. — (See detail on plate III.)

MATERIALS: Ecu canvas; D·M·C Pearl cotton (Coton perlé) No. 3, in Golden green 901, in Geranium red 350 and in Scabious violet 396, and D·M·C Pearl cotton (Coton perlé) No. 5, in Scabious violet 396 and in Geranium red 350.

Do the outlines of the leaves in plaited stitch, the veins of the leaves and the outlines of the stalks in running stitch, with D·M·C Pearl cotton No. 3, in Golden green 901; add in the centre of the veining some simple knot stitches done with D·M·C Pearl cotton No. 3, in Geranium red 350 and in Scabious violet 396. The background filling, done in alternating rows of violet faggots, is executed with D·M·C Pearl cotton No. 5, in Scabious violet 396; each faggot is composed of 9 vertical stitches worked over 10 threads of the material and held down in the middle by a horizontal stitch thrown over 6 threads. The horizontal lines are worked with D·M·C Pearl cotton No. 5, in Geranium red 350, by making 5 upright stitches over 2 threads of the fabric leaving 2 threads between.

Square motif mod. No. 6. — (See detail on plate IV.)

MATERIALS: Ecu canvas; D·M·C Pearl cotton (Coton perlé) No. 3, in Red brown 920, and D·M·C Pearl cotton (Coton perlé) No. 5, in Moss green 471 and in Indigo blue 311.

Do the outlines in running stitch with D·M·C Pearl cotton No. 3, in Red brown 920. The background filling is composed of green horizontal bands and blue stars; it is embroidered with D·M·C Pearl cotton No. 5, in Moss green 471 and in Indigo blue 311. The green double cross stitches cover 6 threads of the material in either direction; for the blue stars begin by making an oblique cross over 6 threads, then throw a vertical stitch over 12 threads and join the 3 stitches together by a horizontal backstitch in the centre of the figure.

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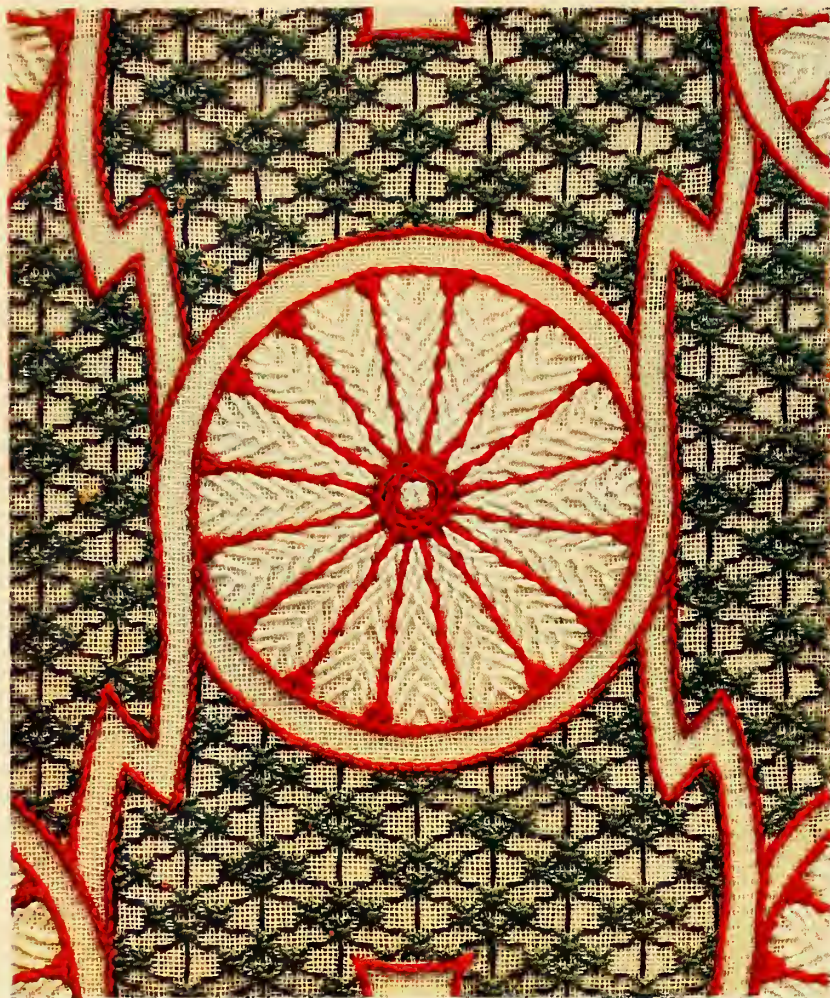


Detail of model No. 1.

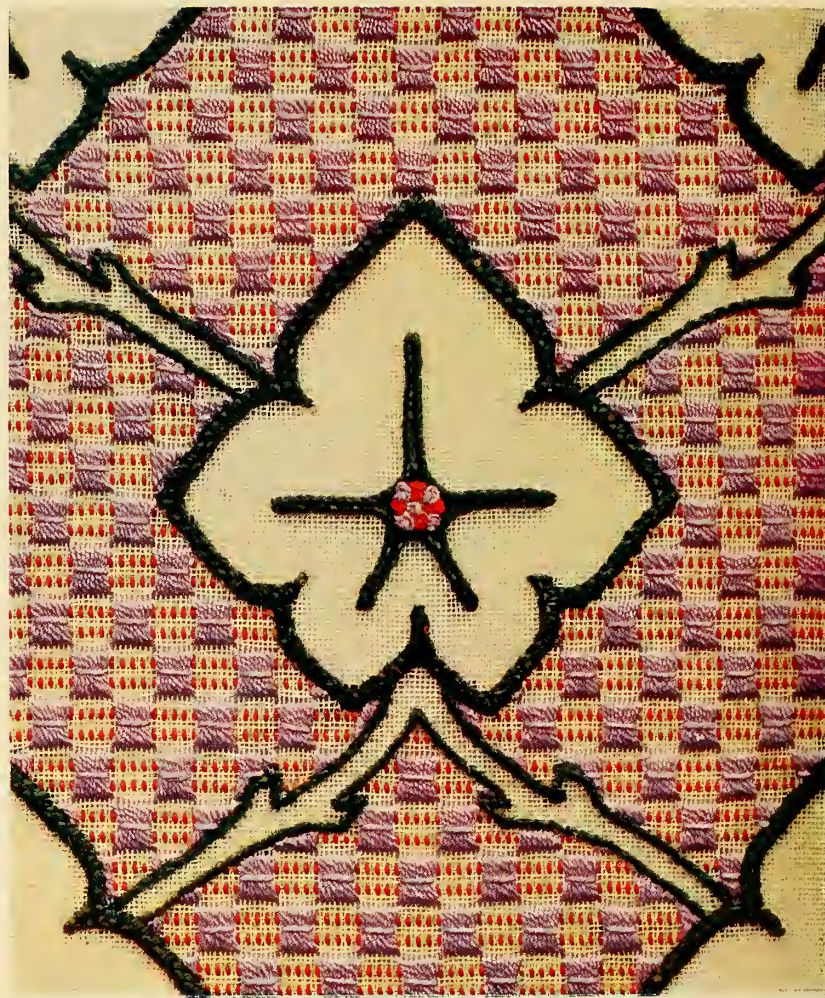


Detail of model No. 3.

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Detail of model No. 2.



Detail of model No. 5.

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Detail of model No. 4.



Detail of model No. 6.

Directions for working the models on Plate V

Three large and four small round motifs for cushions, ceiling lamp-shades, screens, poufs, chairs, footstools, etc.

Large motif mod. No. 7. — See detail on plate VI.

MATERIALS: Cream canvas; D·M·C Pearl cotton (Coton perlé) No. 3, in Golden yellow 783, and D·M·C Pearl cotton (Coton perlé) No. 5, in Scabious violet 396 and in Cornflower blue 793.

Do the outlines in running stitch with D·M·C Pearl cotton No. 3, in Golden yellow 783. The background filling — blue lozenges and violet cross stitches — is embroidered with D·M·C Pearl cotton No. 5, in Cornflower blue 793 and in Scabious violet 396. The lozenges are composed of 4 slanting stitches covering 4 threads of the fabric; the violet cross stitches cover 3 threads in height and 4 threads in width.

Large motif mod. No. 8. — See detail on plate VI.

MATERIALS: Cream canvas; D·M·C Pearl cotton (Coton perlé) No. 3, in Beetle green 3347 and in Sky blue 519, and D·M·C Pearl cotton (Coton perlé) No. 5, in Hazel-nut grey 422 and in Mandarin yellow 745.

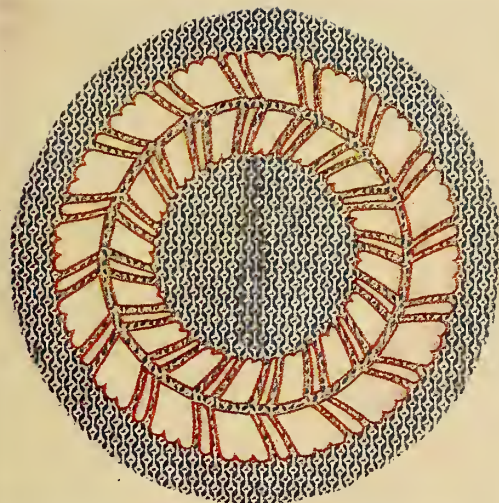
Do the leaves and the stalks in running stitch and in herring-bone stitch with D·M·C Pearl cotton No. 3, in Beetle green 3347; embroider the outlines of the flowers in flat stitch with D·M·C Pearl cotton No. 3, in Cornflower blue 519. The background filling — grey lines crossing each other and yellow squares — is embroidered with D·M·C Pearl cotton No. 5, in Hazel-nut grey 422 and in Mandarin yellow 745. The lines are worked in slanting stitches covering 2 threads of the material with 2 threads left between; the squares are made up of 7 vertical stitches thrown over 8 threads.

Large motif mod. No. 9. — See detail on plate VI.

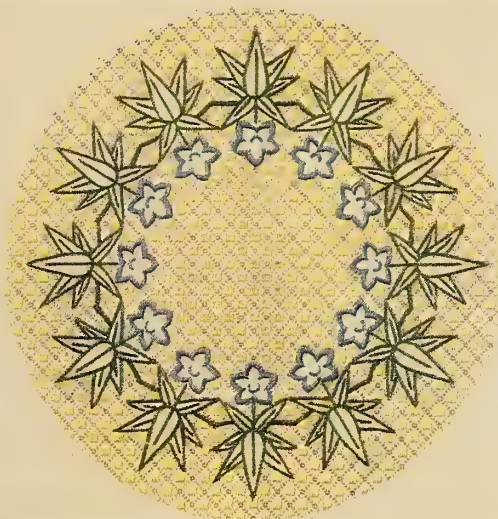
MATERIALS: Cream canvas; D·M·C Pearl cotton (Coton perlé) No. 3, in Ash grey 414, and D·M·C Pearl cotton (Coton perlé) No. 5, in Geranium red 353 and in Cachou brown 738.

Do the outlines in herring-bone stitch and in running stitch with D·M·C Pearl cotton No. 3, in Ash grey 414. The background filling — pink stars and brown squares — is embroidered with D·M·C Pearl cotton No. 5, in Geranium red 353 and in Cachou brown 738. Each quarter of the star is made up of 9 stitches thrown over 6 threads of the material; the little brown squares are composed of 5 horizontal stitches thrown over 6 threads. The spaces left between the outlines of the central figure are filled in with running stitches done with D·M·C Pearl cotton No. 5, in Geranium red 353.

COLBERT EMBROIDERIES



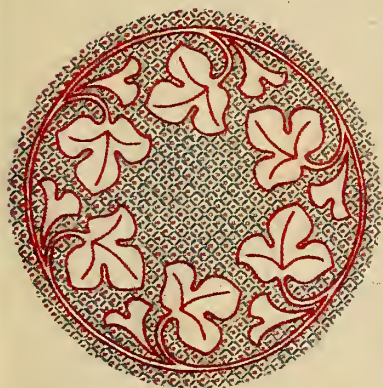
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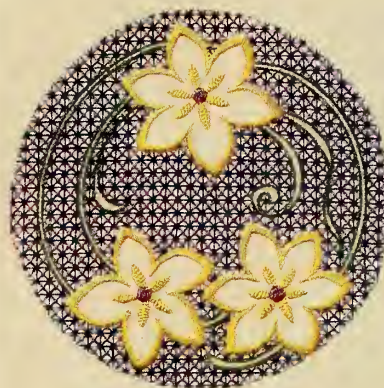
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12.



13.

For embroidering, use the Cotton and Flax embroidery threads, mark D·M·C

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Small motif mod. No. 10. — See detail on plate VII.

MATERIALS: Cream canvas: D·M·C Pearl cotton (Coton perlé) No. 3, in Locust-bean brown 303, and D·M·C Pearl cotton (Coton perlé) No. 5, in Old blue 932 and in Red brown 923.

Do the outlines of the figures and the veins of the leaves in running stitch with D·M·C Pearl cotton No. 3, in Locust-bean brown 303. The background filling — slanting blue lines with brown squares — is embroidered with D·M·C Pearl cotton No. 5, in Old blue 932 and in Red brown 923. The blue stripes are made up of 5 slanting stitches worked over 2 threads of the fabric: the brown squares consist of 3 horizontal stitches across 4 threads of the fabric.

Small motif mod. No. 11. — See detail on plate VII.

MATERIALS: Cream canvas: D·M·C Pearl cotton (Coton perlé) No. 3, in Golden green 901 and in Garnet red 326, and D·M·C Pearl cotton (Coton perlé) No. 5, in Saffron yellow 725 and in Wood grey 614.

Do the outlines of the leaves, the veins and the stalks in running stitch with D·M·C Pearl cotton No. 3, in Golden yellow 901, embroider the flowers in flat stitch and running stitch with D·M·C Pearl cotton No. 3, in Garnet red 326. The background filling, a yellow trellis enclosing grey palm leaves, is embroidered with D·M·C Pearl cotton No. 5, in Saffron yellow 725 and in Wood grey 614. The yellow stitches of the foundation lines are worked over 3 threads in height and 2 in breadth of the material; the centre stitch of the palm leaves is thrown over 12 threads, the oblique stitches following over 9 threads in height and 2 in breadth, and the outer stitches over 6 threads in height and 4 threads in breadth.

Small motif mod. No. 12. — See detail on plate VIII.

MATERIALS: Cream canvas: D·M·C Pearl cotton (Coton perlé) No. 3, in Saffron yellow 726, in Parma violet 209 and in Beetle green 3347, and D·M·C Pearl cotton (Coton perlé) No. 5, in Blue fast dye 797 and in Parma violet 209.

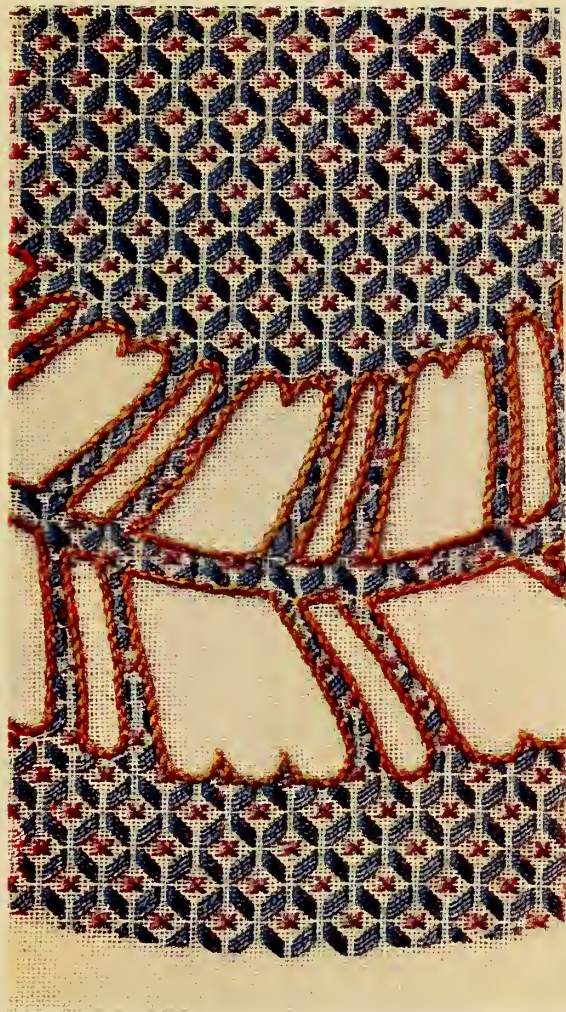
Do the outlines in flat stitch and running stitch with D·M·C Pearl cotton No. 3, in Saffron yellow 726 and in Beetle green 3347: embroider the insides of the flowers in herring-bone stitch with D·M·C Pearl cotton No. 3, in Saffron yellow 726 and in Parma violet 209. The background filling, composed of blue stars and violet cross stitches, is embroidered with D·M·C Pearl cotton No. 5, in Blue fast dye 797 and in Parma violet 209. The blue stars consist of a vertical stitch and a horizontal stitch across 10 threads of the material, and of two oblique stitches thrown over 6 threads: in making the violet cross stitches allow 4 threads of the material.

Small motif mod. No. 13. — See detail on plate VIII.

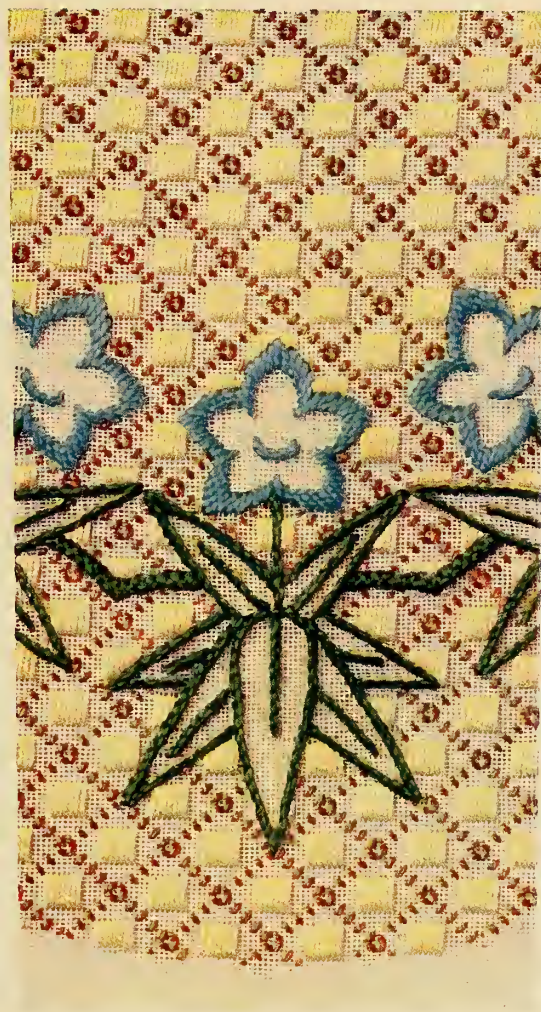
MATERIALS: Cream canvas: D·M·C Pearl cotton (Coton perlé) No. 3, in Beetle green 3345 and in Golden yellow 783, and D·M·C Pearl cotton (Coton perlé) No. 5, in Smoke grey 642 and in Garnet red 326.

Do the outlines, the stalks and the veins of the large leaves in running stitch and the outlines of the triangle in the centre in plaited stitch with D·M·C Pearl cotton No. 3, in Beetle green 3345; the small leaves are worked in fish-bone stitch and their stalks are done in running stitch with D·M·C Pearl cotton No. 3, in Golden yellow 783. The background filling, composed of little grey octagons with a red stitch in the centre, is embroidered with D·M·C Pearl cotton No. 5, in Smoke grey 642 and Garnet red 326. Each octagon comprises 4 groups of 3 horizontal stitches covering 8 threads; the centre of the figure is ornamented with a vertical stitch worked in red over 2 threads of the material.

COLBERT EMBROIDERIES



Detail of model No. 7.



Detail of model No. 8.



Detail of model No. 9.

COLBERT EMBROIDERIES



Detail of model No. 10.



Detail of model No. 11.

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Detail of model No. 12.



Detail of model No. 13.

Directions for working the models on Plate IX

Two borders for panels, hangings, portieres, valances, sofa-backs, etc.

Border (mod. No. 14). — (See detail on plate X.)

MATERIALS: Ecu canvas; D·M·C Pearl cotton (Coton perlé) No. 3, in Cachou brown 433, and D·M·C Pearl cotton (Coton perlé) No. 5, in Indigo blue 334 and in Mandarin yellow 740.

Do the outlines in running stitch with D·M·C Pearl cotton No. 3, in Cachou brown 433. The background filling consists of blue faggots and yellow crosses; it is embroidered with D·M·C Pearl cotton No. 5, in Indigo blue 334 and in Mandarin yellow 740. The faggots are composed of 7 horizontal stitches thrown over 10 threads of the fabric, caught together in the middle by 1 vertical stitch over 4 threads. The faggots of one line overlap 2 threads of those forming the previous line, thus leaving between the figures square spaces counting 6 threads across, which are filled in by the yellow crosses.

Border (mod. No. 15). — (See detail on plate XI.)

MATERIALS: Ecu canvas; D·M·C Pearl cotton (Coton perlé) No. 3, in Ash grey 413 and in Locust-bean brown 355, and D·M·C Pearl cotton (Coton perlé) No. 5, in Wood grey 614 and in Cream yellow 712.

Do the outlines of the birds in running stitch and the straight lines edging the border in herring-bone stitch with D·M·C Pearl cotton No. 3, in Ash grey 413; the branches with leaves are worked in the same stitches with D·M·C Pearl cotton No. 3, in Locust-bean brown 355. The background filling of the bird medallions is embroidered with D·M·C Pearl cotton No. 5, in Cream yellow 712; it consists of oblong cross stitches set in alternate lines, worked over 6 threads of the fabric in length and 2 threads in height, leaving 2 threads between each figure lengthwise and 1 thread between the lines. The principal background filling, worked with D·M·C Pearl cotton No. 5, in Wood grey 614, is composed of slanting stitches thrown over 2 threads of the fabric in height and over 4 threads in length with intervals of 2 threads between the stitches.

COLBERT EMBROIDERIES



14.



15.

For embroidering, use the Cotton and Flax embroidery threads, mark D·M·C

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Detail of model No. 14.

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Detail of model No. 15.

Directions for working the models on Plate XII

Two motifs for table centres, table covers, etc.

A part of the first pattern (mod. No. 16). — See detail on plate XIII.)

MATERIALS: Cream canvas; D·M·C Pearl cotton (Coton perlé) No. 3, in Beetle green 3346, in Raspberry red 3687 and in Plum violet 550, and D·M·C Pearl cotton (Coton perlé) No. 5, in Wood grey 613 and in Raspberry red 3687.

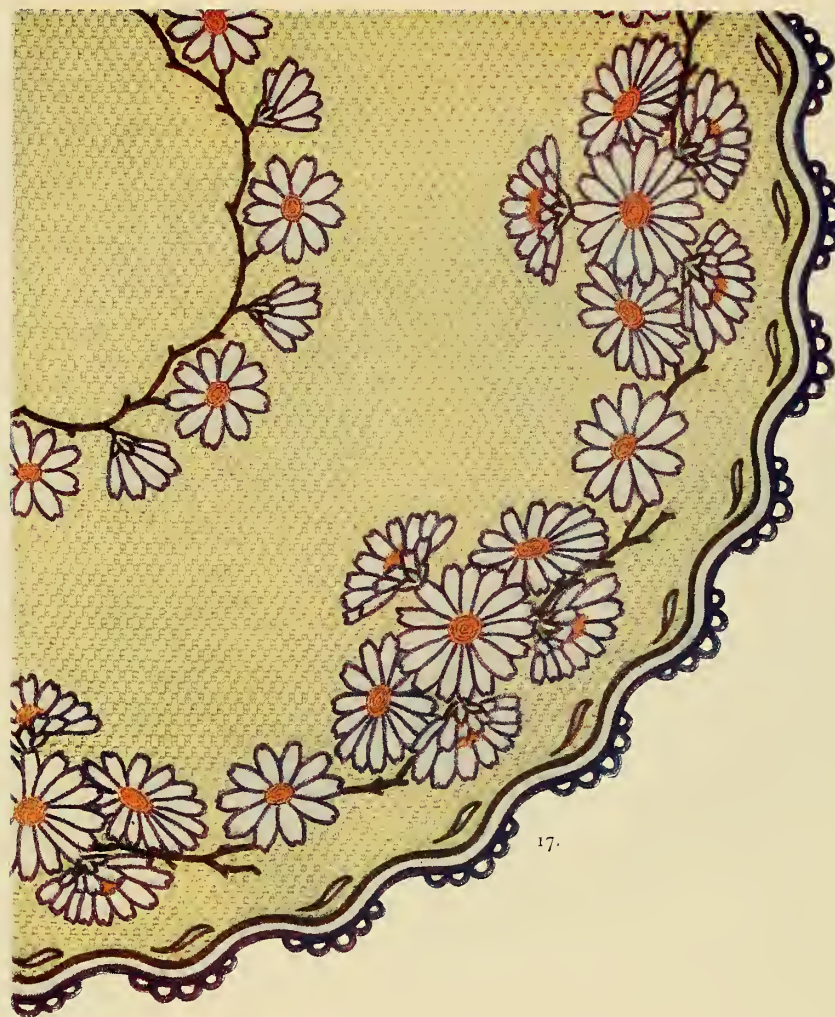
Do the outlines, the veins and the stalks of the leaves in running stitch with D·M·C Pearl cotton No. 3, in Beetle green 3346; the central flower and the outer border are worked in herring-bone stitch and flat stitch with D·M·C Pearl cotton No. 3, in Raspberry red 3687 and in Plum violet 550; the loops edging it are done in Beetle green 3346. The background filling consists of grey rectangles connected by red stitches; it is embroidered with D·M·C Pearl cotton No. 5, in Wood grey 613 and Raspberry red 3687. The grey rectangles are composed of 9 stitches thrown over 8 threads, and the slanting red stitches each cover 3 threads of material.

A part of the second pattern (mod. No. 17). — See detail on plate XIV.)

MATERIALS: Cream canvas; D·M·C Pearl cotton (Coton perlé) No. 3, in Parma violet 208, in Copper green 830 and in Mandarin yellow 742, and D·M·C Pearl cotton (Coton perlé) No. 5, in Beetle green 3349 and in Saffron yellow 725.

Do the outlines of the flowers in running stitch with D·M·C Pearl cotton No. 3, in Parma violet 208 and those of the little scattered leaves and the calices of the flowers, as well as the stalks and the bordering line, in plaited stitch, in Copper green 830; embroider the inside of the flowers in running stitch and encroaching flat stitch, in Mandarin yellow 742, and the outside edging in button-hole stitch in Parma violet 208. The background filling consists of green rectangles, joined together by yellow stitches, worked with D·M·C Pearl cotton No. 5, in Beetle green 3349 and in Saffron yellow 725. The rectangles are made up of 4 stitches thrown over 8 threads of the material; they encroach upon 2 threads of the rectangles of each preceding line; the yellow stitches cover 3 threads of the material in the centre of the open spaces left between the green rectangles.

COLBERT EMBROIDERIES



For embroidering, use the Cotton and Flax embroidery threads, mark D·M·C

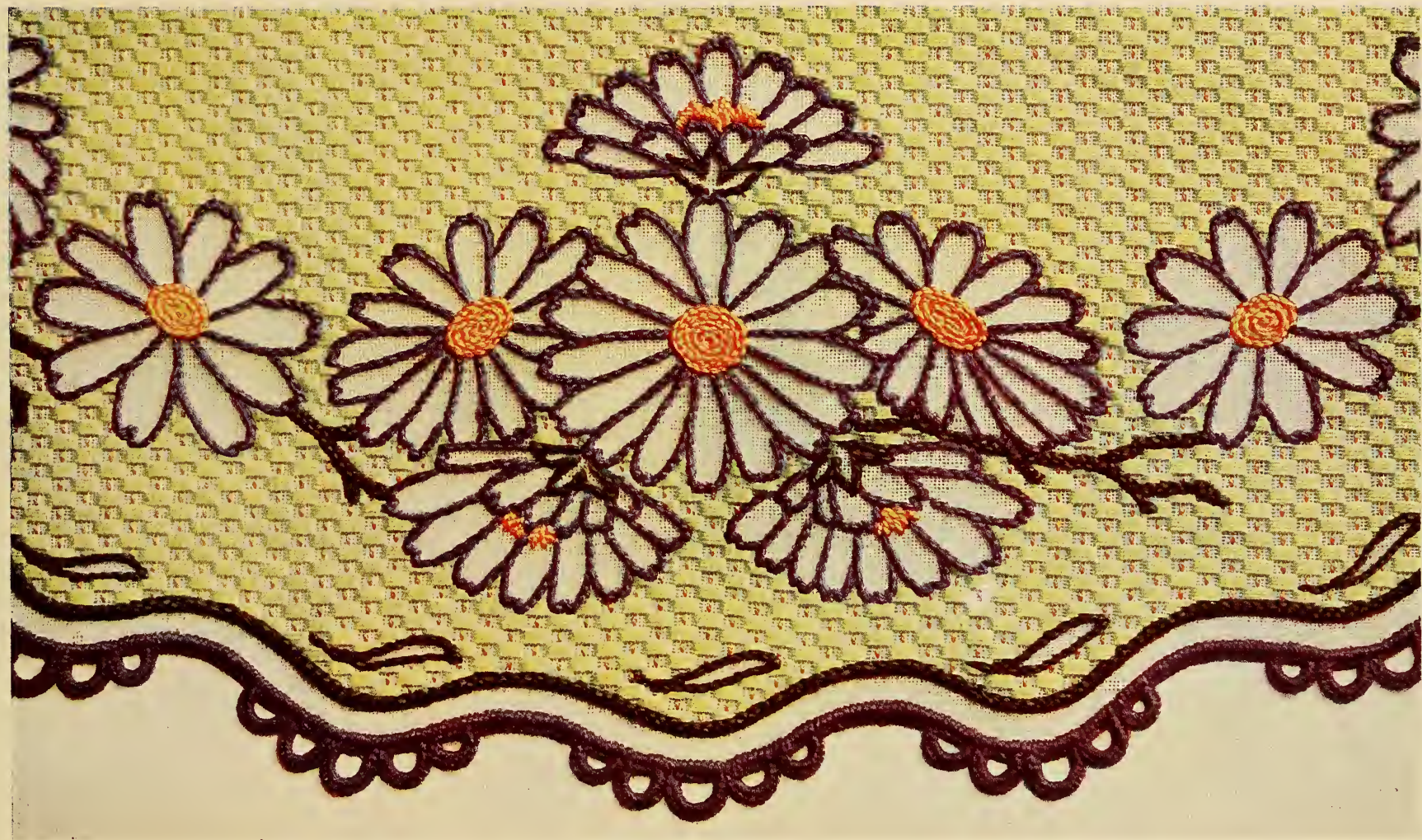
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Details of model No. 16.

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Detail of model No. 17.

Directions for working the model on Plate XV

Wide border with corner and powdering for rugs, bed spreads, panels,
hangings, etc.

Border (mod. No. 18). — (See detail on plate XVI.)

MATERIALS: Ecreu canvas; D·M·C Pearl cotton (Coton perlé) No. 3, in Blue fast dye 797 and in Beetle green 3347,
and D·M·C Pearl cotton (Coton perlé) No. 5, in Geranium red 349.

Do the outlines and the detached motifs in herring-bone stitch with D·M·C Pearl cotton No. 3, in Blue fast dye 797. The background filling is composed of red stars divided by slanting green stitches; the red stars, embroidered with D·M·C Pearl cotton No. 5, in Geranium red 349, are formed by 1 slanting cross stitch covering 8 threads of the fabric and completed by 1 straight cross stitch covering 6 threads. The green stitches are worked with D·M·C Pearl cotton No. 3, in Beetle green 3347, over 4 threads of the fabric both in height and breadth.

COLBERT EMBROIDERIES



18.

For embroidering, use the Cotton and Flax embroidery threads, mark D·M·C

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COLBERT EMBROIDERIES

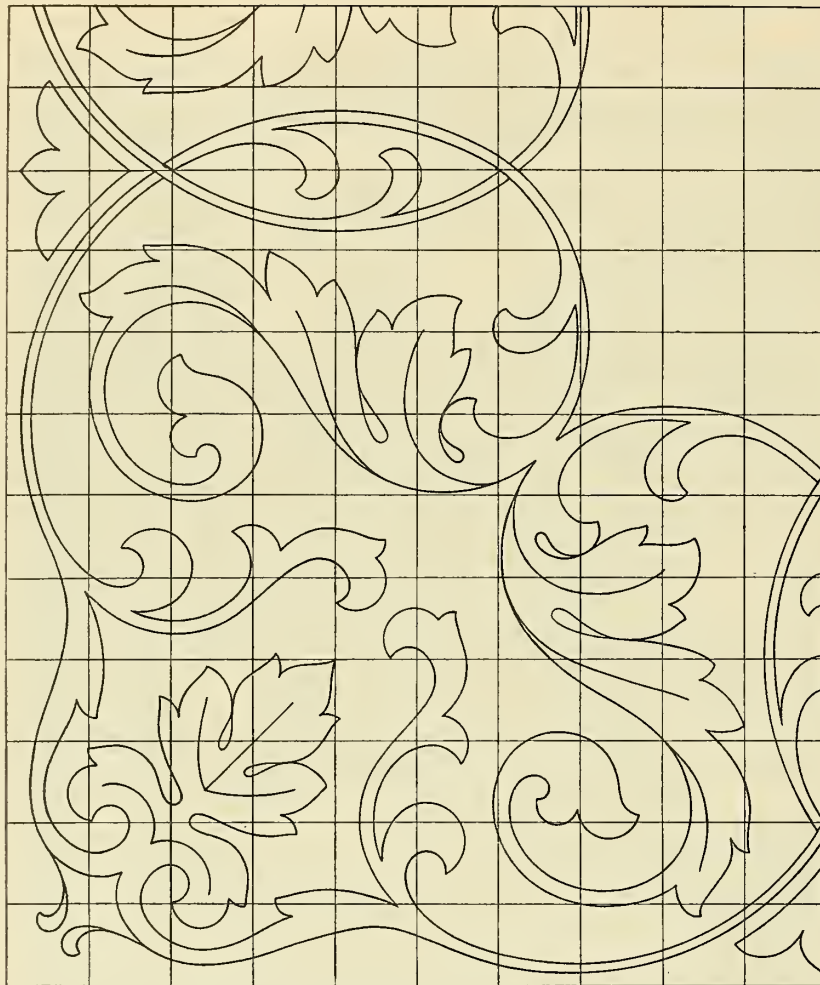


Detail of model No. 18.

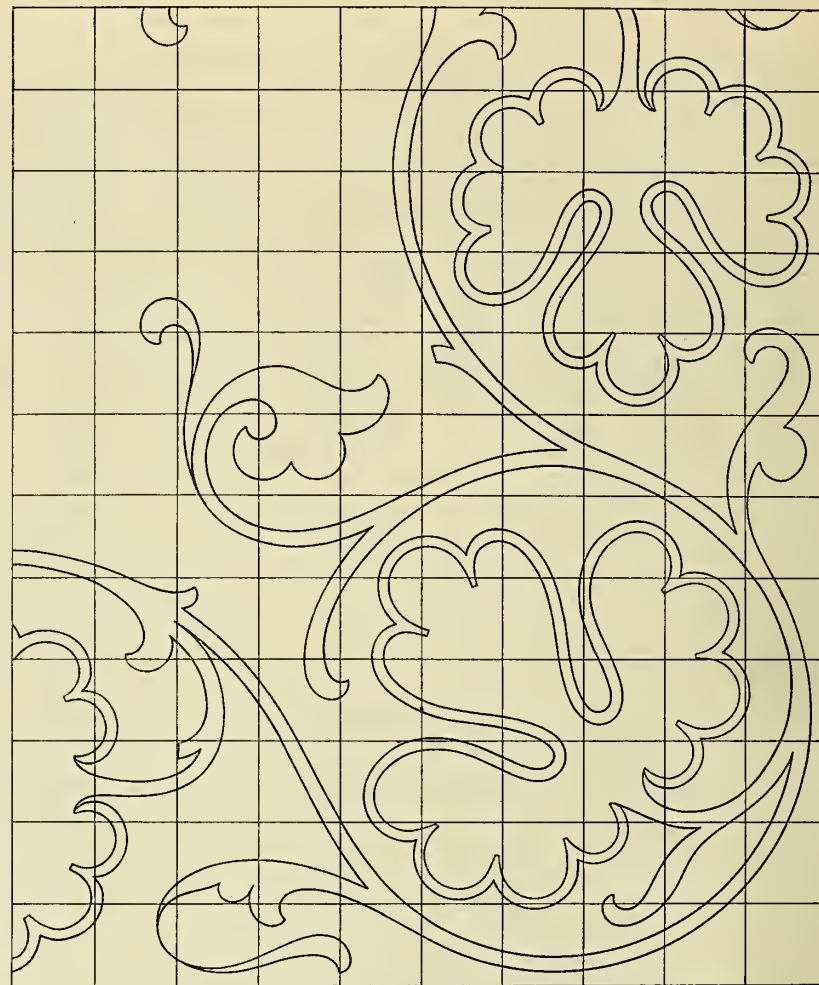
PATTERNS

for the enlarging or reducing of the models shown on Plates I to XVI

(See at the end of the Introduction directions as to the use of these patterns.)



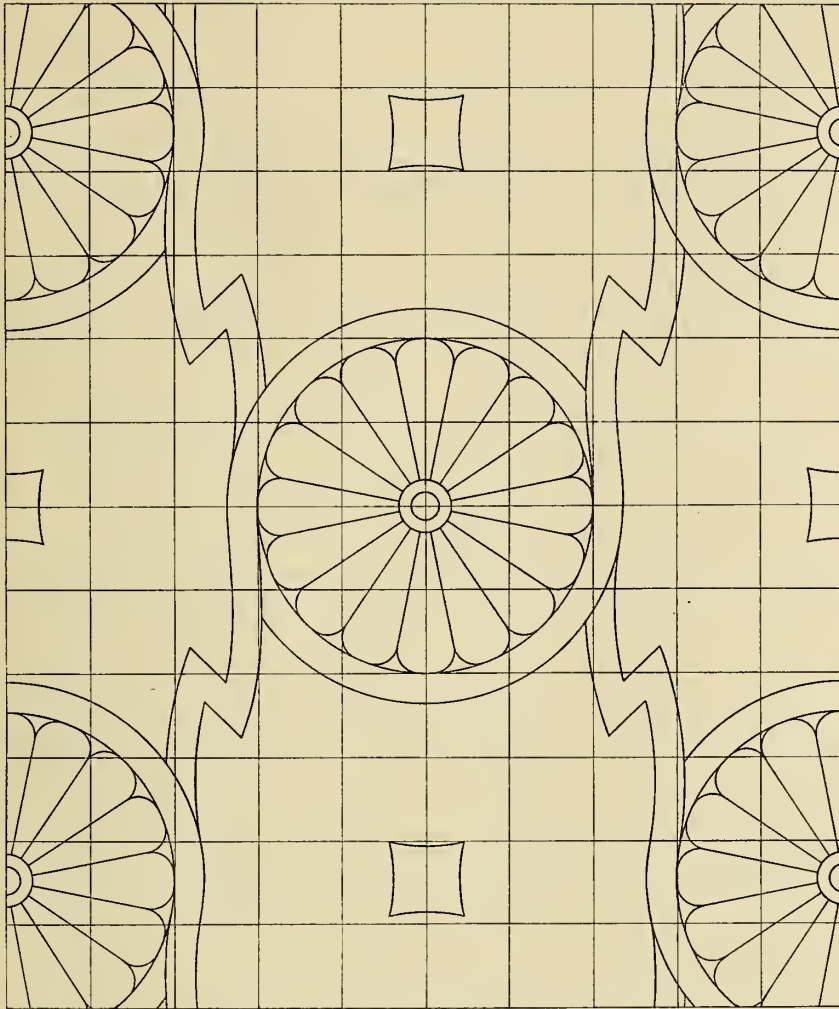
Pattern of model No. 1 on plate II.



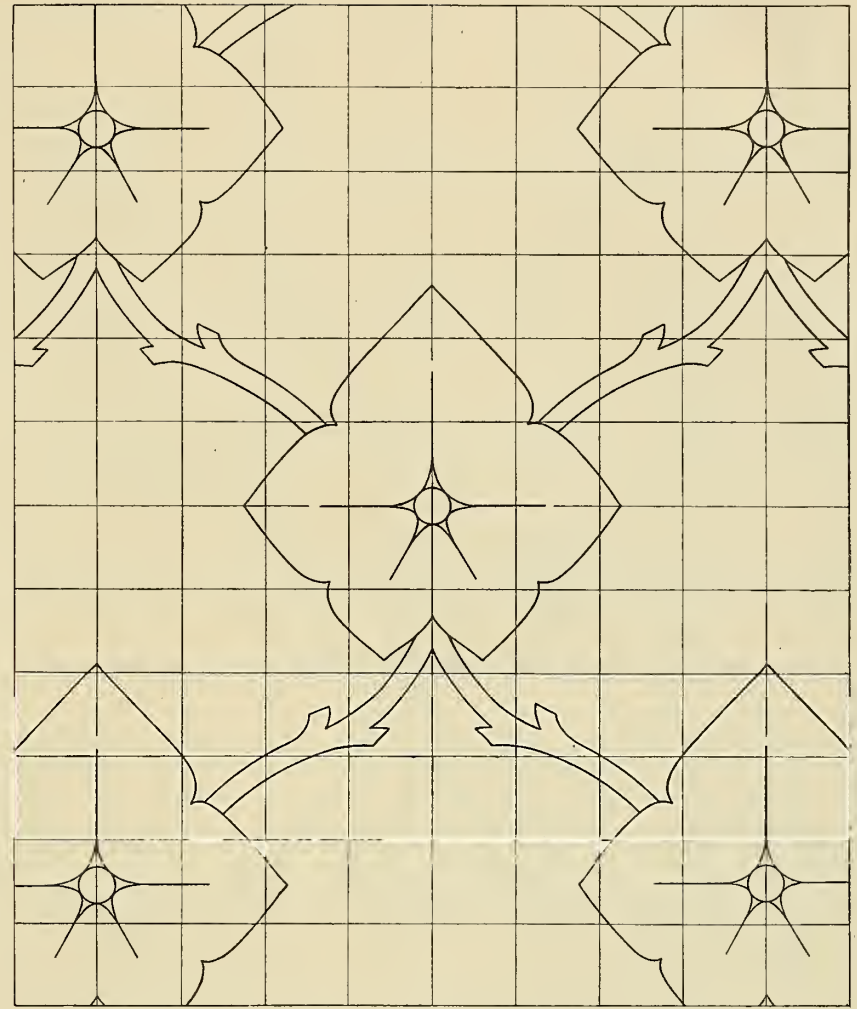
Pattern of model No. 3 on plate II.

The size of the models on the plate is obtained by squares measuring 13 millimetres.

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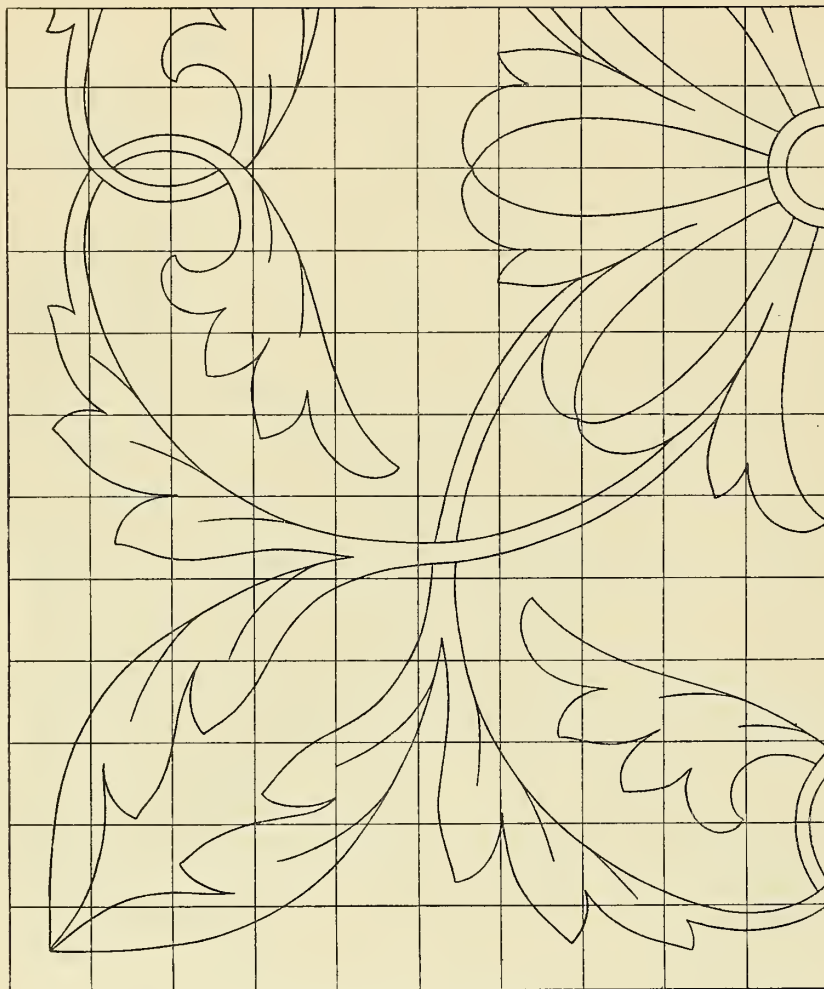
Pattern of model No. 2 on plate III.



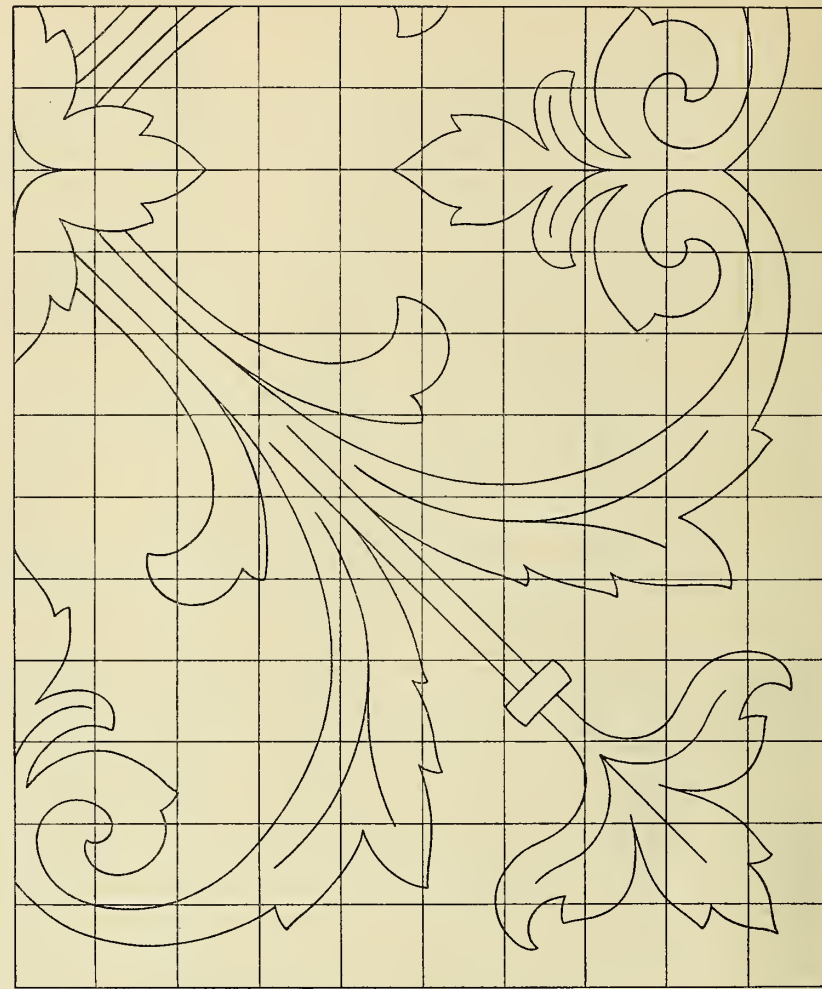
Pattern of model No. 5 on plate III.

The size of the models on the plate is obtained by squares measuring 16 millimetres.

DOLLFUS-MIEG & C^{ie}, Société anonyme, MULHOUSE-BELFORT-PARIS



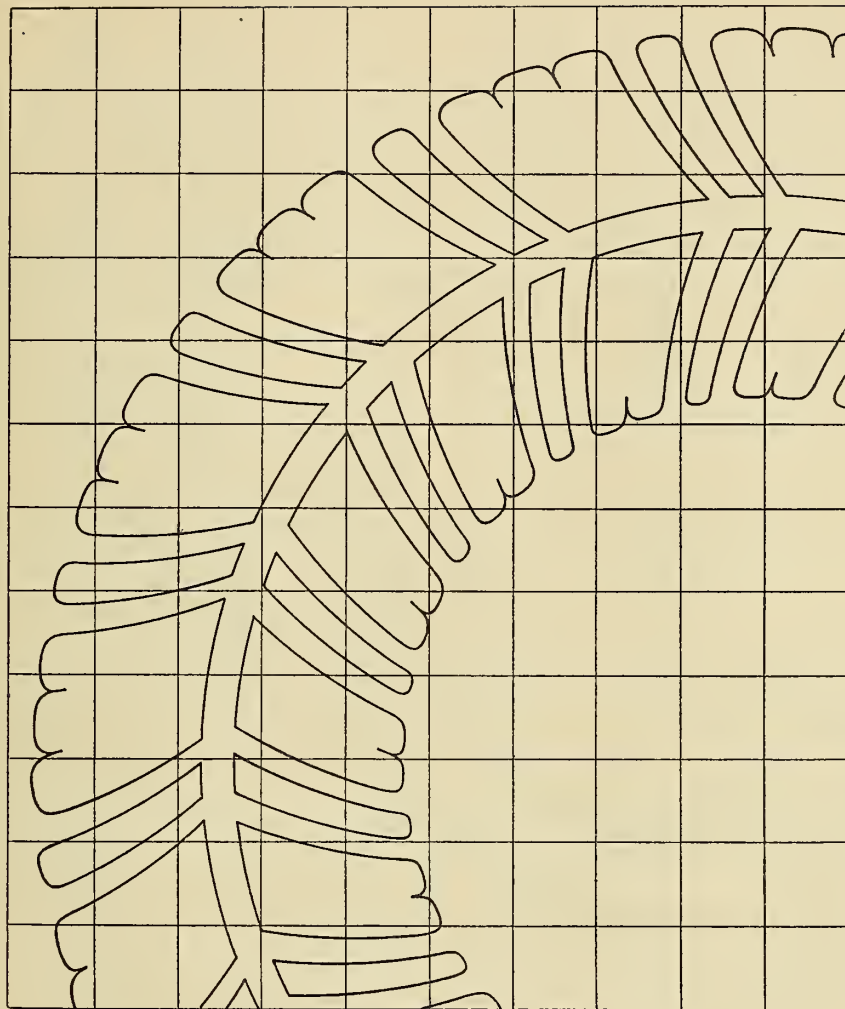
Pattern of model No. 4 on plate IV.



Pattern of model No. 6 on plate IV.

The size of the models on the plate is obtained by squares measuring 13 millimetres.

DOLLFUS-MIEG & C^{ie}, Société anonyme, MULHOUSE-BELFORT-PARIS



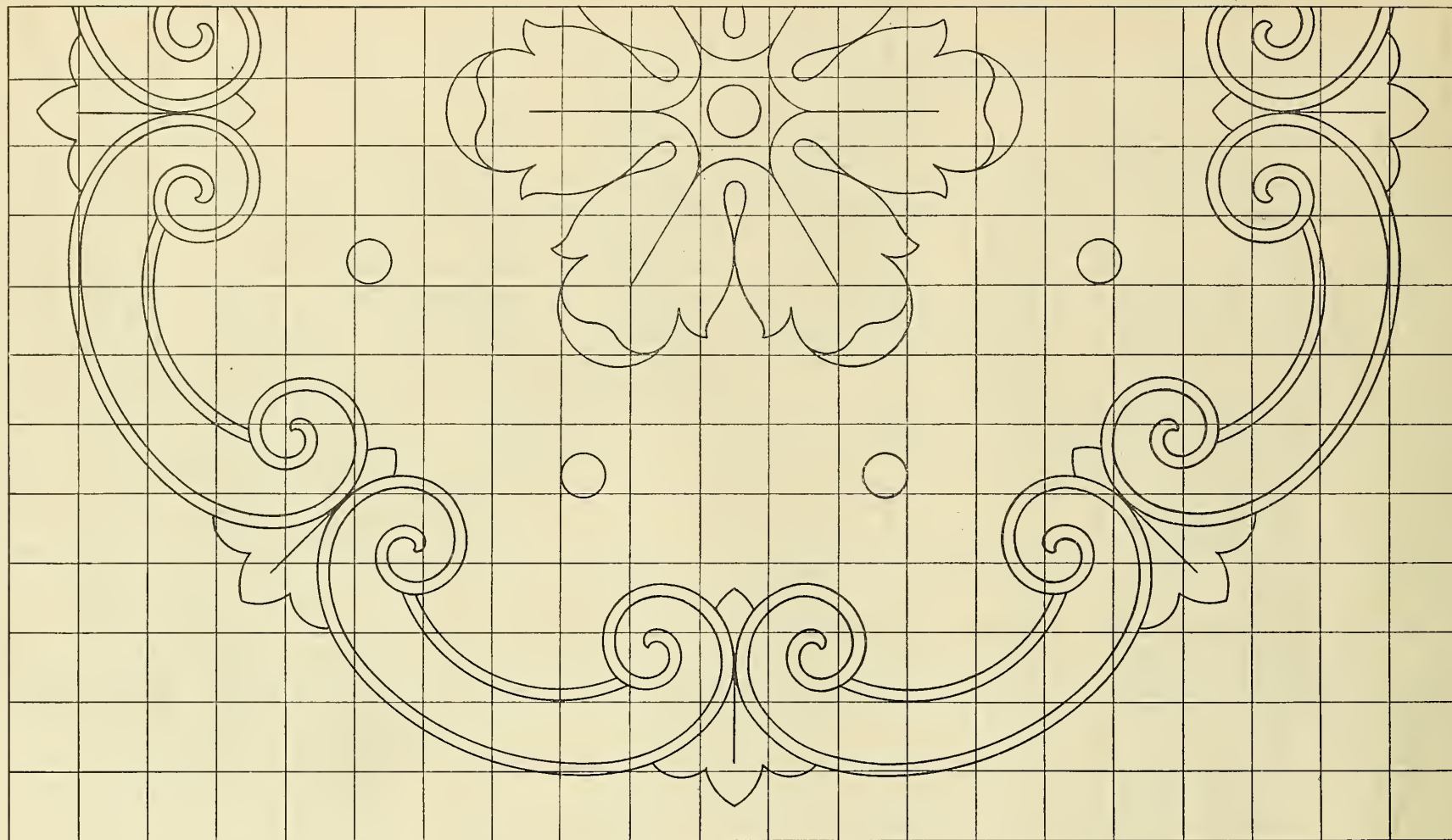
Pattern of model No. 7 on plate VI.



Pattern of model No. 8 on plate VI.

The size of the models on the plate is obtained by squares measuring 13 millimetres.

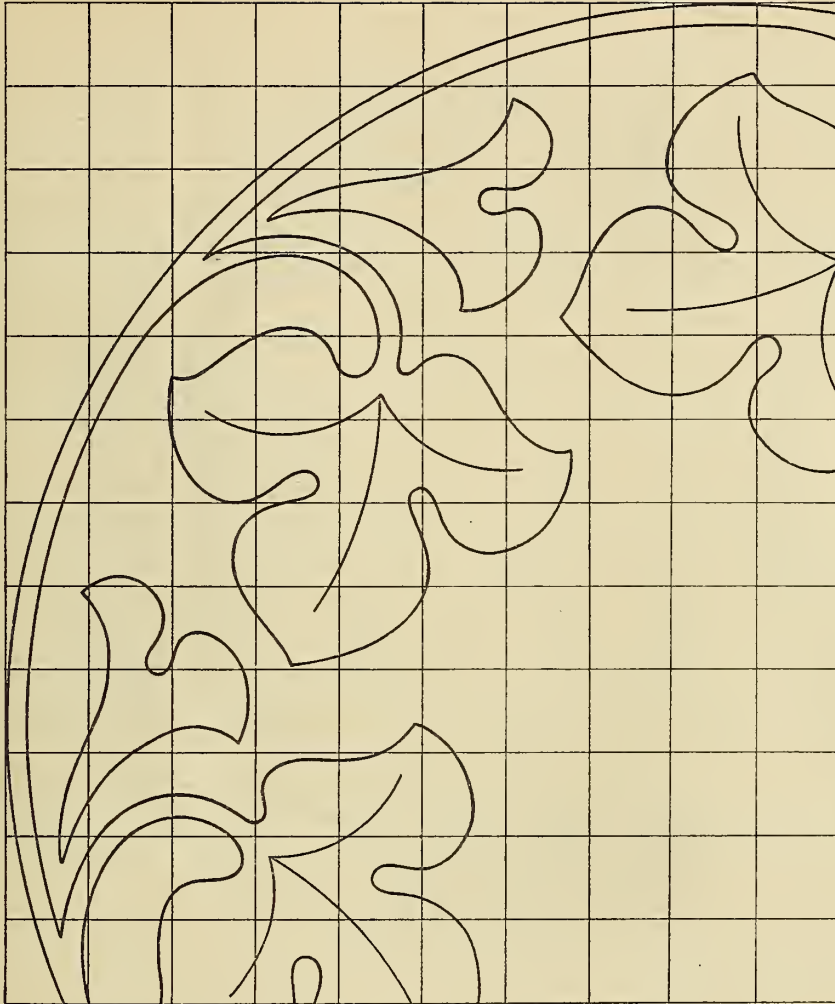
DOLLFUS-MIEG & C^{ie}, Société anonyme, MULHOUSE-BELFORT-PARIS



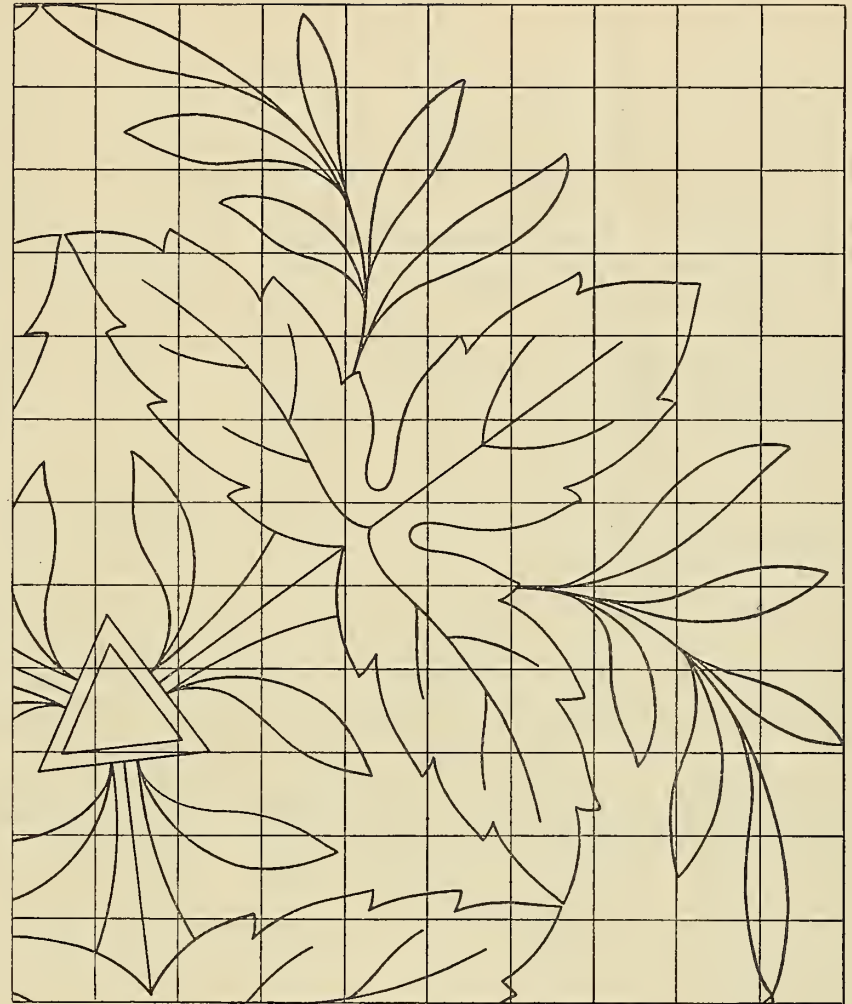
Pattern of model No. 9 on plate VI.

The size of the model on the plate is obtained by squares measuring 13 millimetres.

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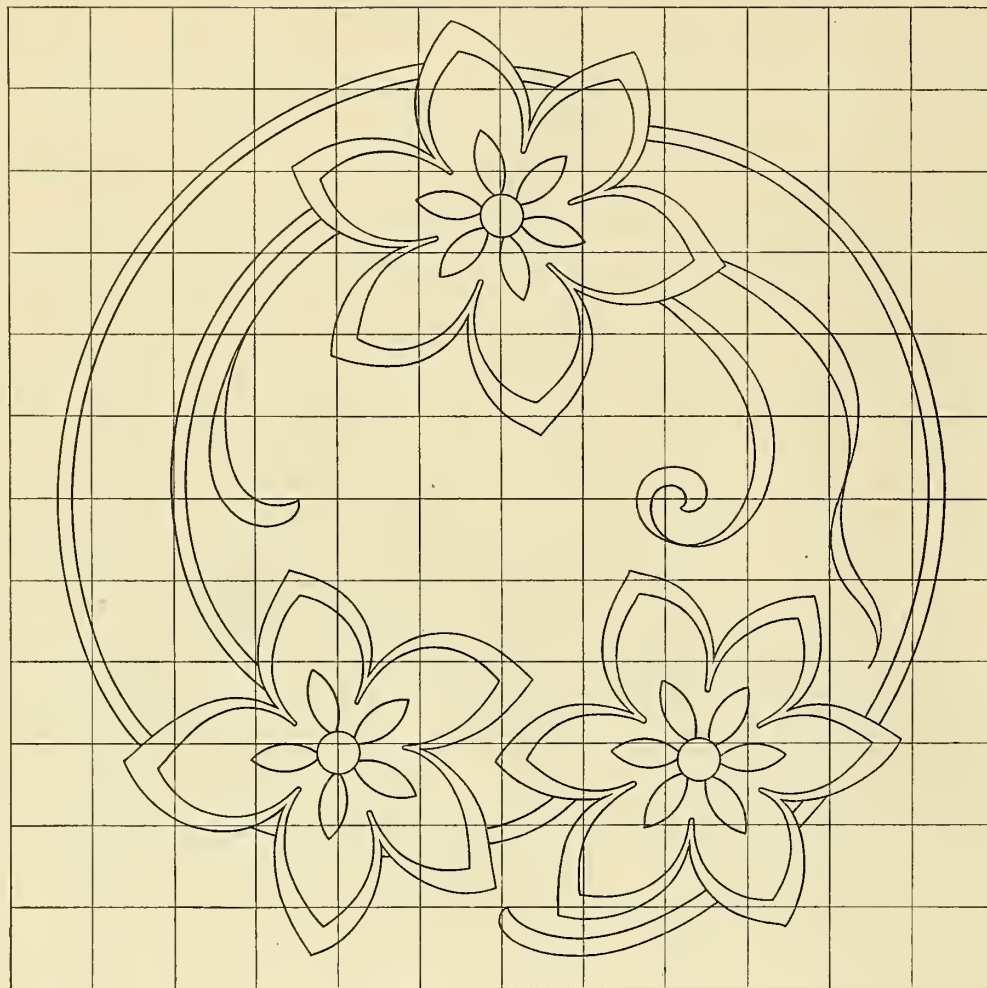
Pattern of model No. 10 on plate VII.



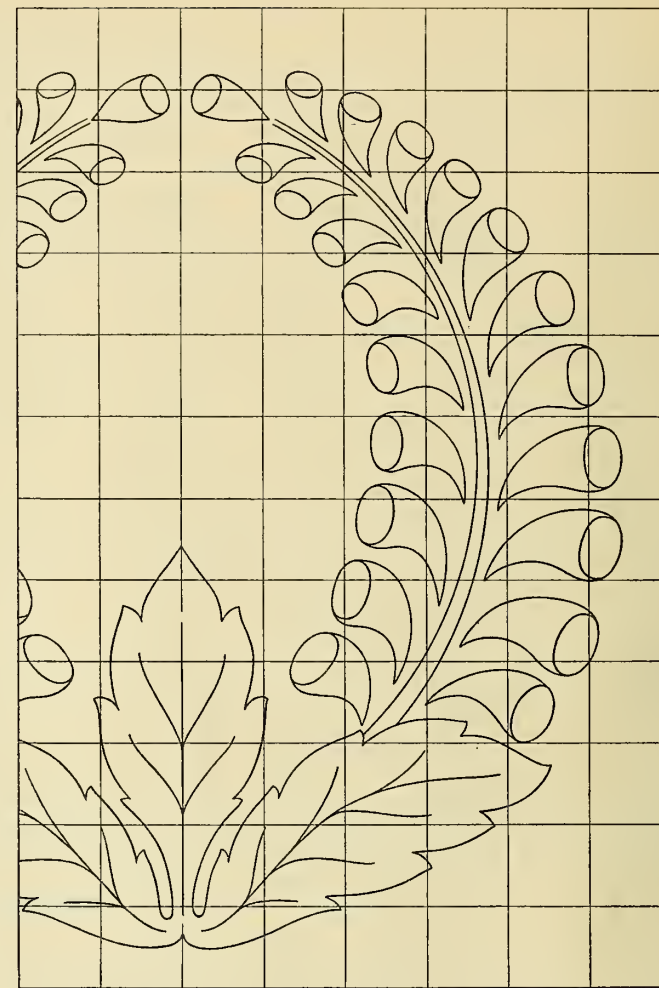
Pattern of model No. 13 on plate VIII.

The size of the models on the plates is obtained by squares measuring 12 millimetres.

DOLLFUS-MIEG & C^{ie}, Société anonyme, MULHOUSE-BELFORT-PARIS



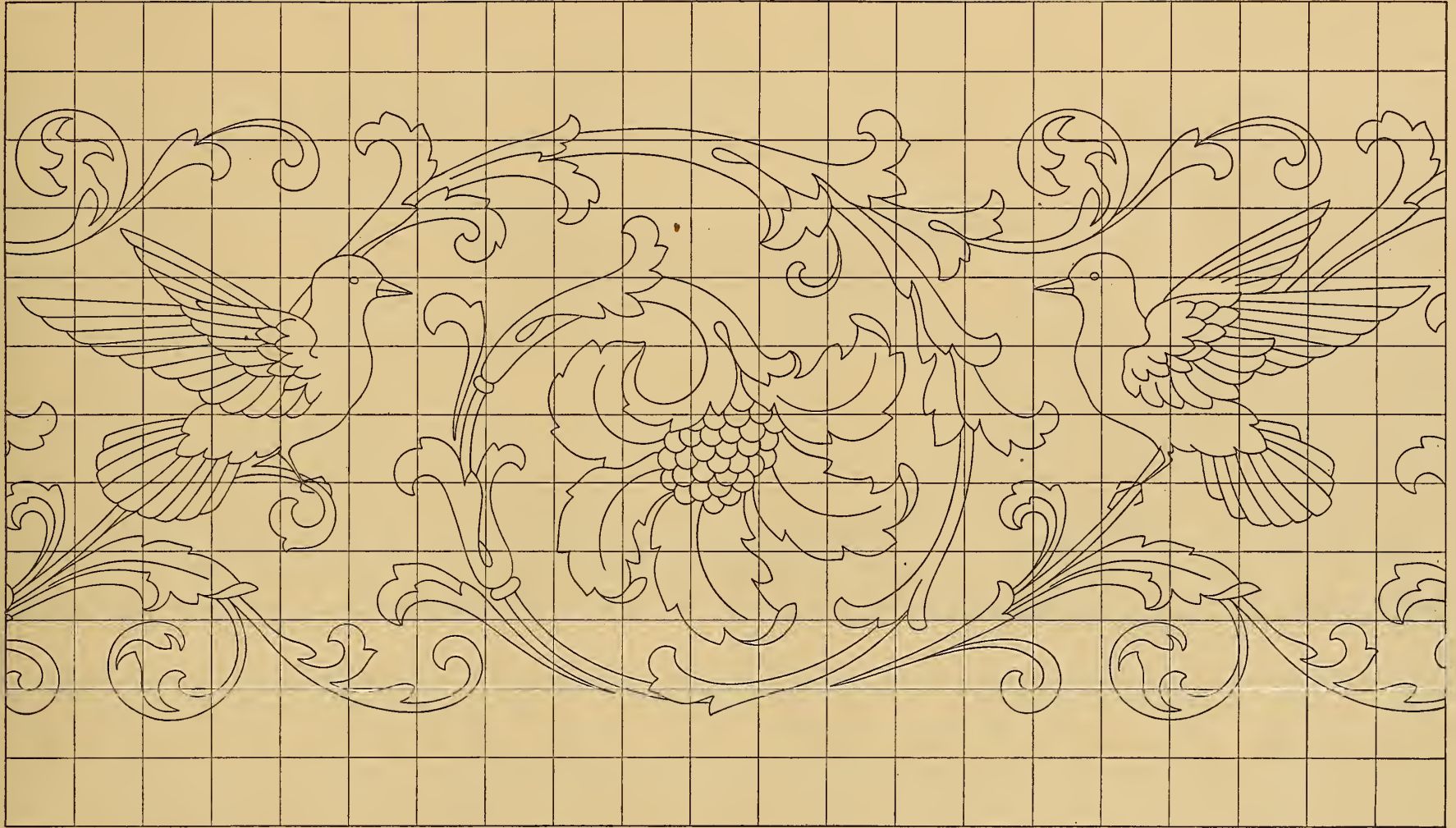
Pattern of model No. 12 on plate VIII.



Pattern of model No. 11 on plate VII.

The size of the models on the plates is obtained by squares measuring 18 millimetres.

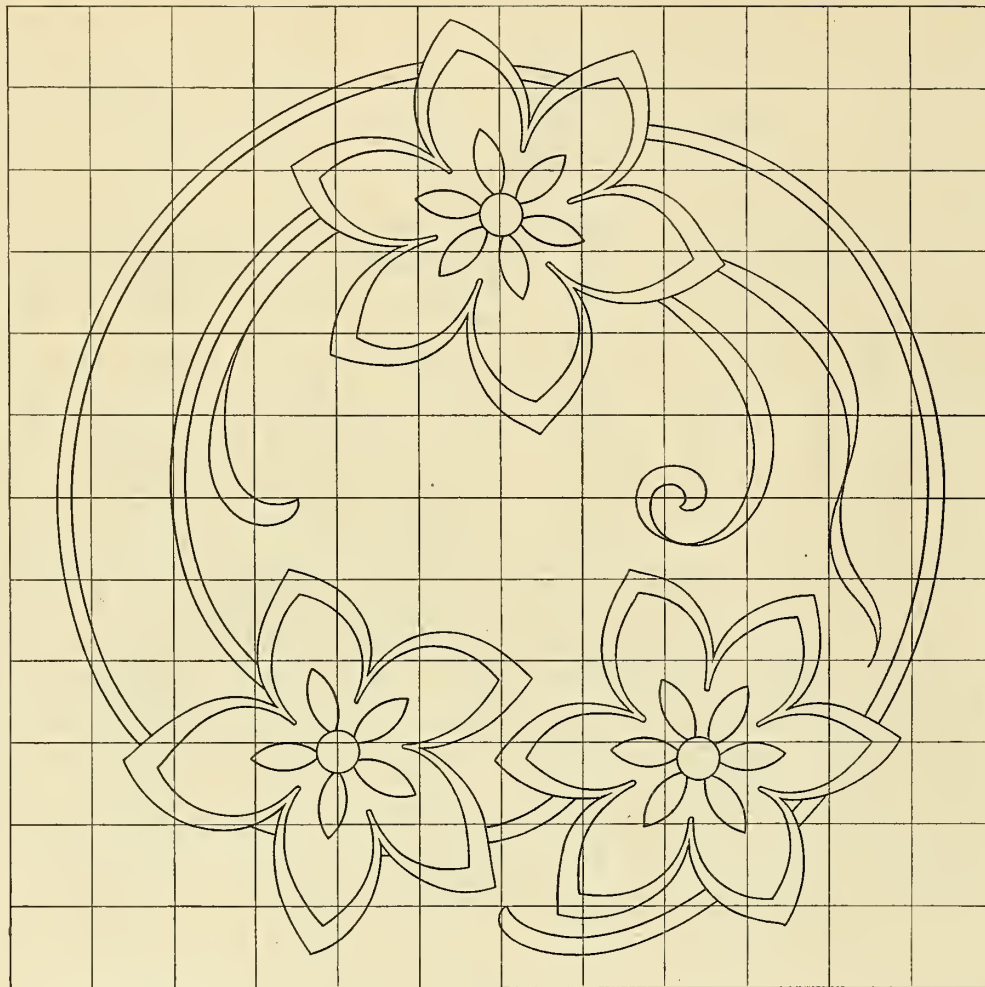
DOLLFUS-MIEG & C^{ie}, Société anonyme, MULHOUSE-BELFORT-PARIS



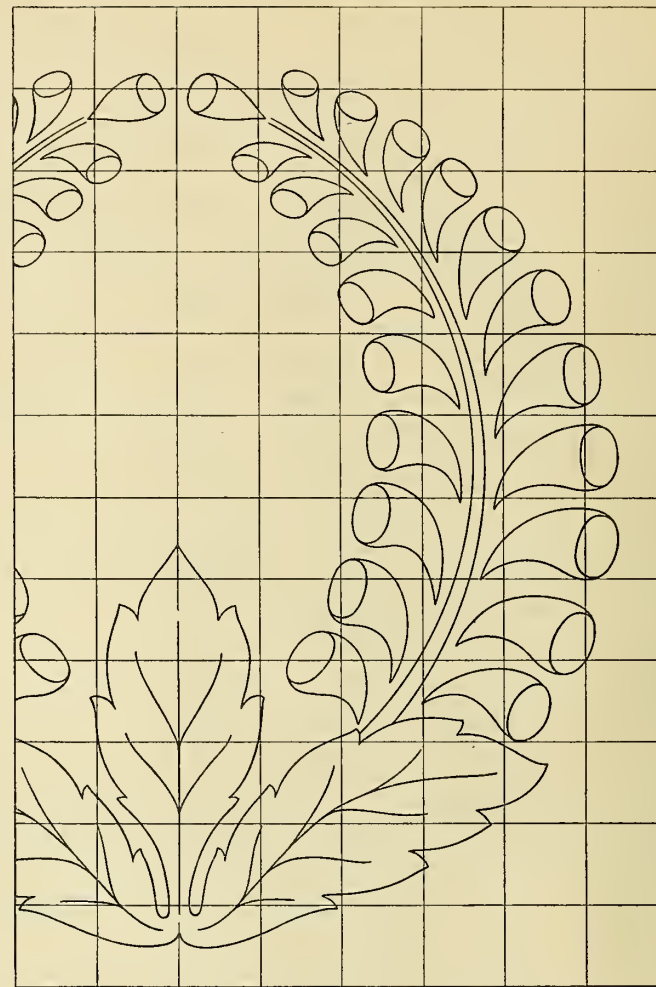
Pattern of model No. 14 on plate X.

The size of the model on the plate is obtained by squares measuring 27 millimetres.

DOLLFUS-MIEG & C^{ie}, Société anonyme, MULHOUSE-BELFORT-PARIS



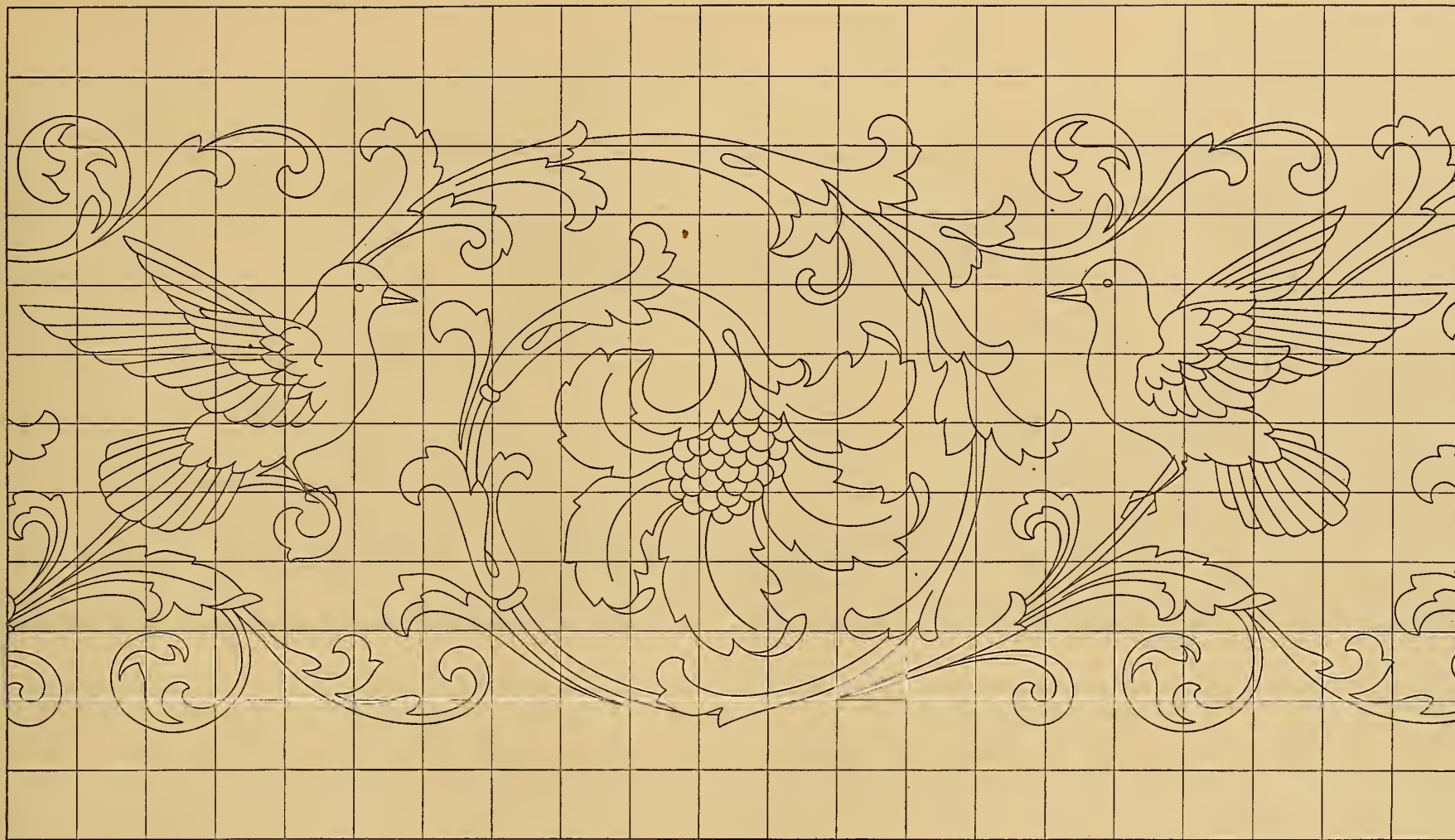
Pattern of model No. 12 on plate VIII.



Pattern of model No. 11 on plate VII.

The size of the models on the plates is obtained by squares measuring 18 millimetres.

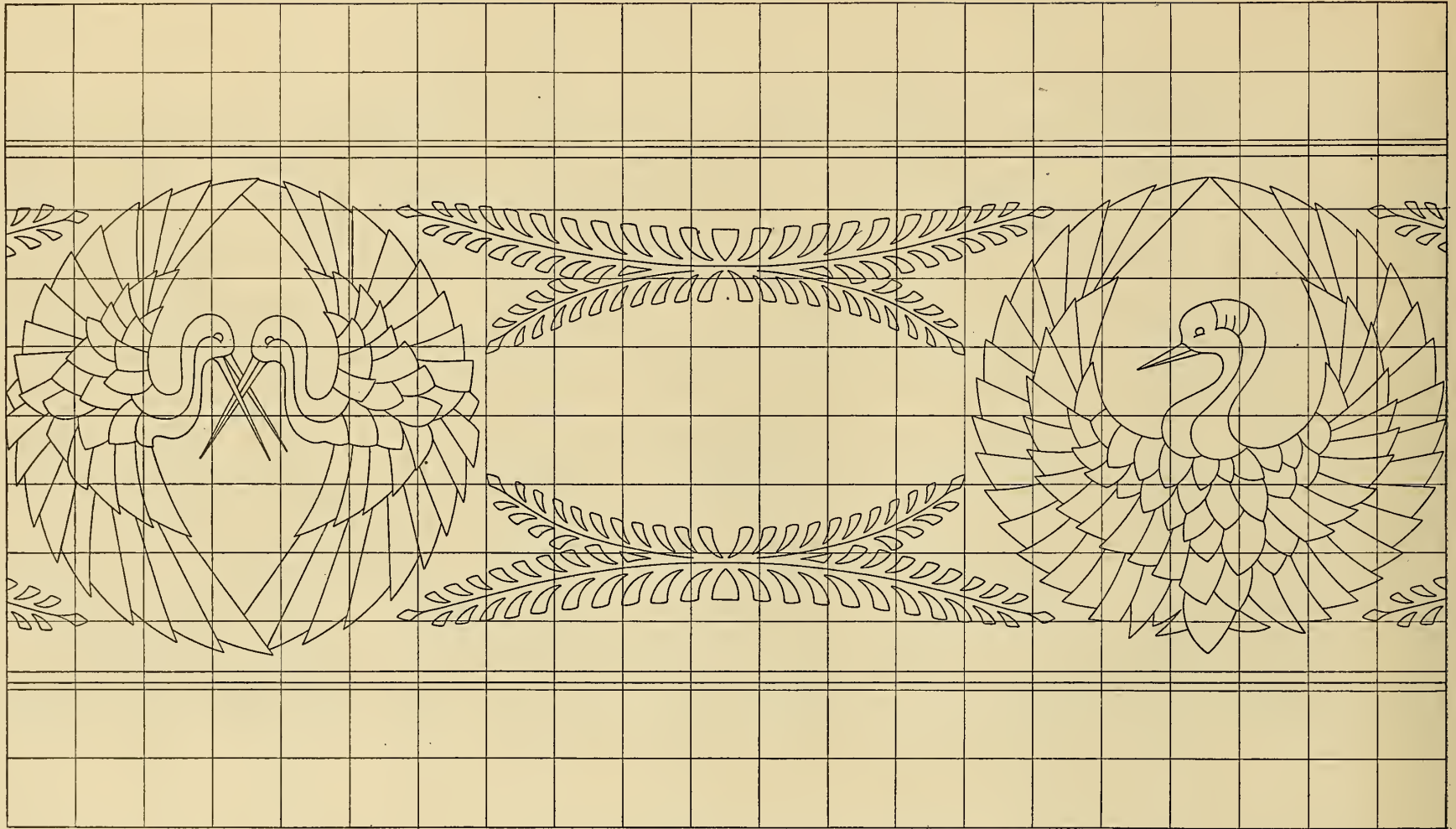
DOLLFUS-MIEG & C^{ie}, Société anonyme, MULHOUSE-BELFORT-PARIS



Pattern of model No. 14 on plate X.

The size of the model on the plate is obtained by squares measuring 27 millimetres.

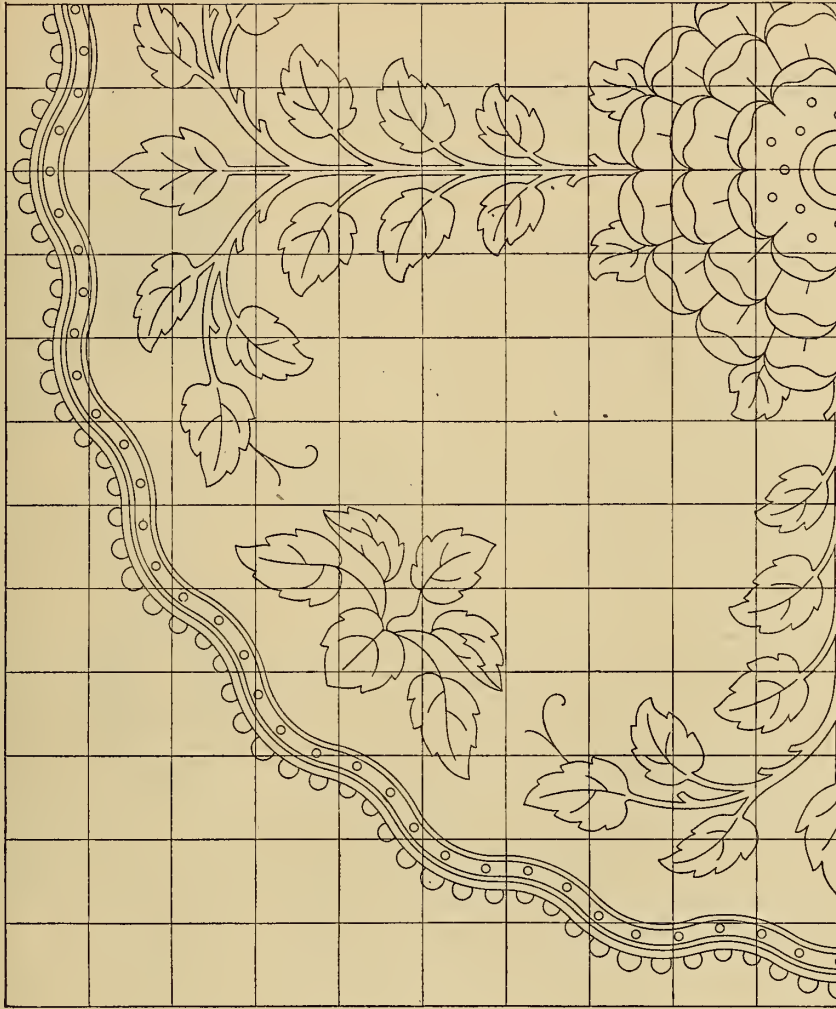
DOLLFUS-MIEG & C^{ie}, Société anonyme, MULHOUSE-BELFORT-PARIS



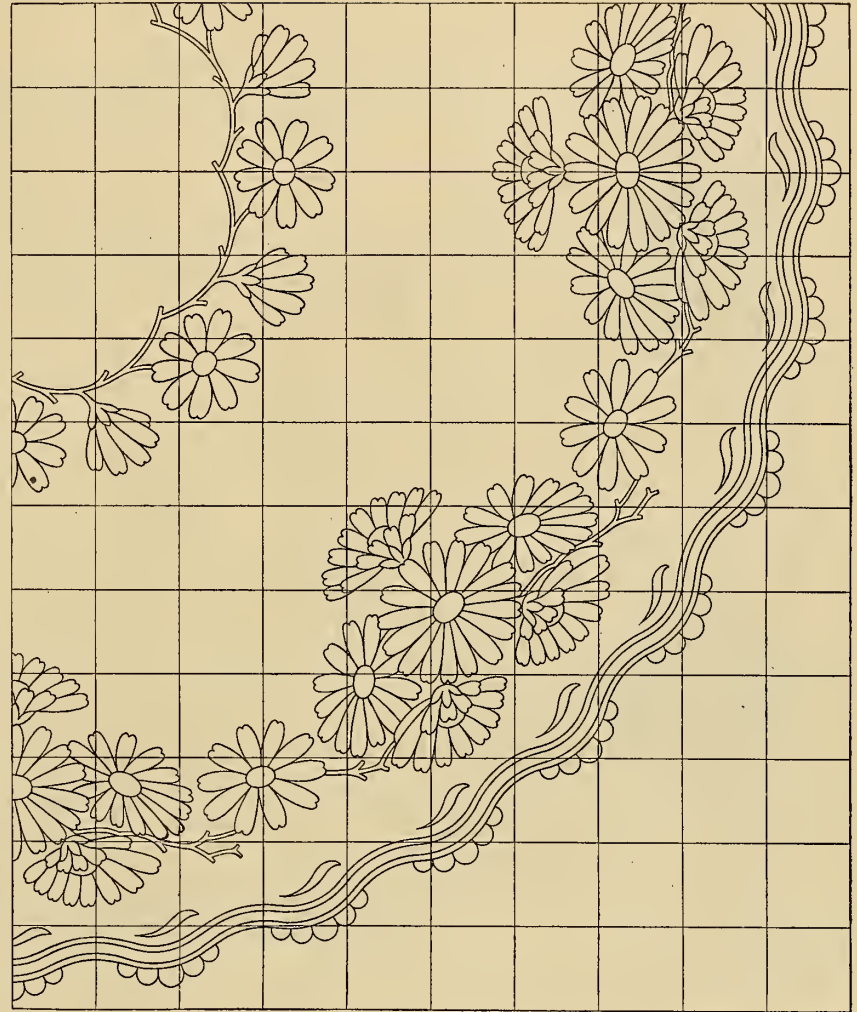
Pattern of model No. 15 on plate XI.

The size of the model on the plate is obtained by squares measuring 27 millimetres.

DOLLFUS-MIEG & C^{ie}, Société anonyme, MULHOUSE-BELFORT-PARIS



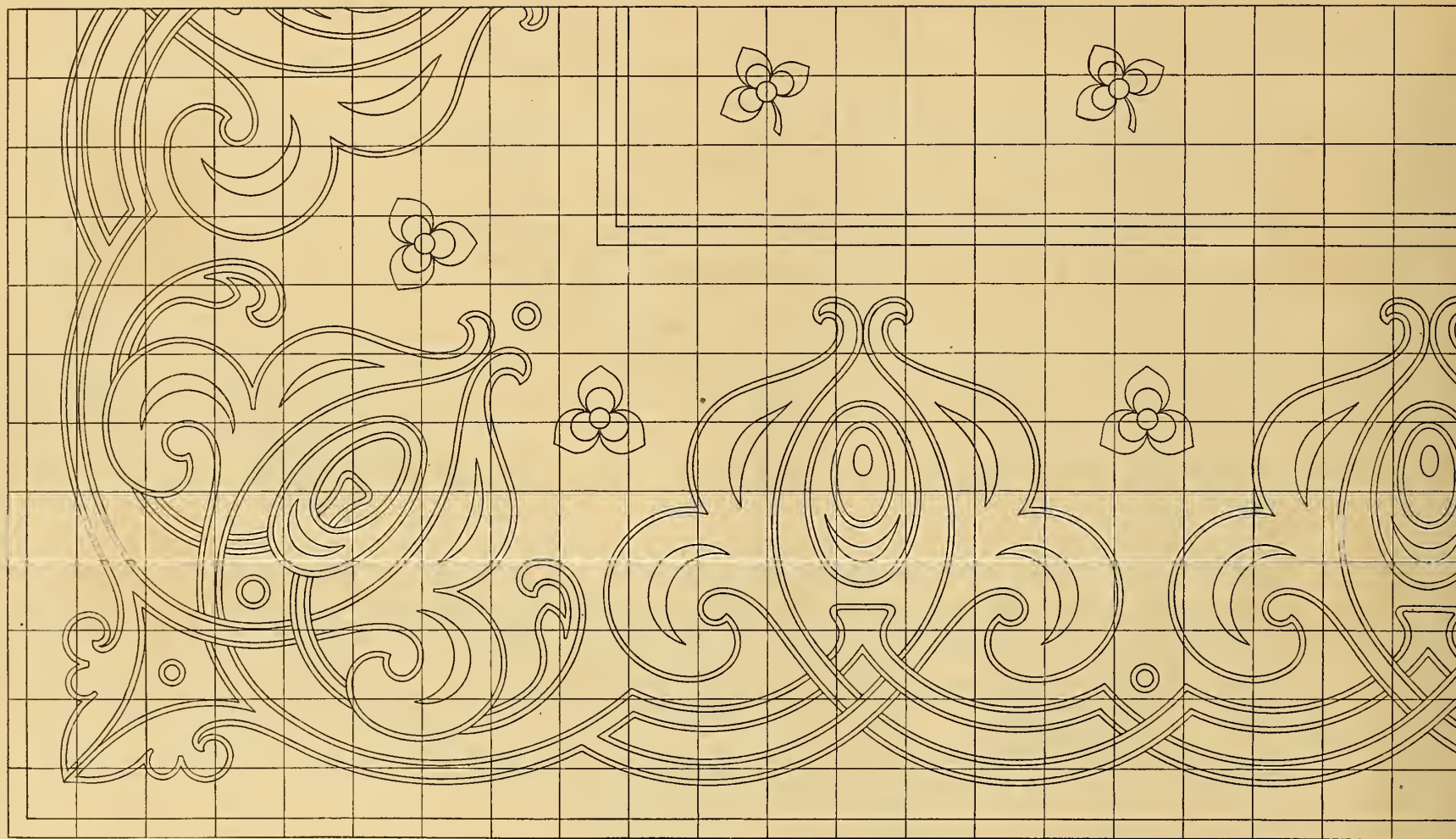
Pattern of model No. 16 on plate XIII.



Pattern of model No. 17 on plate XIV.

The size of the models on the plates is obtained by squares measuring 31 millimetres.

DOLLFUS-MIEG & C^{ie}, Société anonyme, MULHOUSE-BELFORT-PARIS



Pattern of model No. 18 on plate XVI.

The size of the model on the plate is obtained by squares measuring 17 millimetres.

DOLLFUS-MIEG & C^{ie}, Société anonyme, MULHOUSE-BELFORT-PARIS

DOLLFUS-MIEG & C^{ie}, Société anonyme, Mulhouse-Belfort-Paris

manufacture and put on sale under the trade mark of



D·M·C

articles specially intended for embroidery, sewing, knitting, crochet, lace work and generally for all kinds of needlework in the following materials:

COTTON, LINEN AND SILK



These articles are supplied in all sizes in ecru, white, black and all colours.

They can be procured from all mercers, fancy repositories, art needlework depôts, &c.; but the variety of the D·M·C goods is so great that it is impossible for even the best supplied houses to keep them all in stock.

As however customers of DOLLFUS-MIEG & C^{ie}, SOCIÉTÉ ANONYME, or their wholesale agents have every facility of procuring any quantity of goods, it is always possible to obtain the articles wanted through them.

Cottons for embroidery and tapestry: D·M·C Embroidery cottons (Cotons à broder). D·M·C Floss embroidery cottons, special quality (Cotons floches à broder, qualité spéciale). D·M·C Pearl cottons (Cotons perlés). D·M·C Shaded pearl cotton (Coton perlé ombré). D·M·C Special stranded cotton (Mouliné spécial).

Sewing cottons: D·M·C Alsatian sewing cotton (Fil d'Alsace). D·M·C Alsa.

Crochet cottons: D·M·C Alsatia. D·M·C Cordonnets. D·M·C Crochet cotton, 6 cord, special quality (Cordonnet spécial). D·M·C 6 cord cotton lace thread (Fil à dentelles). D·M·C Pearl cottons (Cotons perlés). D·M·C Shaded pearl cotton (Coton perlé ombré). D·M·C Floss crochet (Crochet floche). D·M·C Knotting cotton (Fil à pointer).

Knitting cottons: D·M·C Alsatia. D·M·C Retors pour mercerie. D·M·C Retors d'Alsace.

Darning cottons: D·M·C Special stranded cotton (Mouliné spécial). D·M·C Darning cotton, special quality (Repriser spécial). D·M·C Stranded darning cotton, 8 threads (Coton mouliné doublé, 8 fils).

Embroidery and festooning machine twist: D·M·C Embroidery cotton (Coton à broder). D·M·C Retors d'Alsace.

Cotton braids: D·M·C Superfine braid (Lacet superfin). D·M·C Cotton braid (Lacet, première qualité).

Flax threads for embroidery and tapestry: D·M·C Floss flax or flourishing threads (Lins floches).

Flax threads for knitting, crochet and lace work: D·M·C Flax threads for knitting and crochet (Lins pour tricoter et crocheter).

D·M·C Flax lace threads (Lins pour dentelles).

Washing embroidery silk: D·M·C Persian silk (Soie de Perse).



D·M·C LIBRARY

In the endeavour to develop the taste for fancy needlework and to make the use of the numerous articles made specially for sewing and embroidery by the Société anonyme DOLLFUS-MIEG & C^{ie} better known, the Society has published a series of works which together form a complete library of information dealing with every known kind of needlework.

Each album is composed of a series of very varied designs with an explanatory text by the aid of which it will be found easy to carry out even the most complicated work.

Although these publications — by their artistic value, the choice of the designs, and the attention applied to their execution — surpass all that has ever been done in this line before, yet, they are sold at a price quite inferior to their real value. They could not have been produced under more favorable conditions, in consequence of the important editions and their intended aim.

All these publications are edited in French and German, and some in English (*). As the text however is but of secondary importance while the designs are the principal feature, all these works can be used to great advantage even in the countries where other languages are spoken than those in which they are edited.

Further on will be found a description of these publications which can be obtained of booksellers, mercers and at needlework depôts or of the editor direct, TH. DE DILLMONT, MULHOUSE (France).

List of the publications of the D·M·C Library

* Encyclopedia of Needlework. A handsome volume in-16^{mo} of about 800 pages, illustrated by 1107 engravings and 13 coloured plates. English binding. Gilt top.

Albums de Broderies au Point de Croix (Albums for Cross Stitch Embroidery).

ALBUM I: 32 plates with 274 designs and a treatise on embroidery. In-4°. Artistic cover.

ALBUM II: 40 plates with 135 coloured designs, comprising alphabets and a treatise on embroidery. In-4°. Artistic cover.

ALBUM III: 40 plates with 281 designs, without text. In-4°. Artistic cover.

* Cross Stitch · New Designs, Ist Series. Album in-8°, containing 24 coloured plates, composed of grounds, borders and various subjects for cross stitch embroideries.

* Cross Stitch · New Designs, IInd and IIIrd Series. ²²⁰⁸⁷⁰ Two albums in large octavo, each containing 20 coloured plates, composed of grounds, borders and various subjects for cross stitch embroideries.

* Cross Stitch · New Designs, IVth Series. Album in large octavo, containing 20 coloured plates composed of grounds, borders and various subjects for cross stitch embroideries.

(*) The publications marked with an asterisk (*) and of which the title is underlined are edited in English.

* **Marking Stitch, Ist Series.** Album in-8°, containing 12 coloured plates composed of alphabets, monograms and patterns for counted stitch embroideries.

The Embroiderer's Alphabet. An album in-8° containing 82 coloured plates composed of alphabets, monograms and patterns for counted stitch embroideries, followed by 10 plates of monograms and festoons with tracings for white embroidery.

* The same album is also edited in-16^{mo}.

* **Monograms and Alphabets for combination.** Album in-8°, containing 31 plates of 5 double alphabets for combination, in the most useful sizes, and a great number of monograms.

Alphabets et Monogrammes (Alphabets and Monograms). Album in-4° (oblong shape), with gilt edges, composed of 60 plates with explanatory text.

Motifs pour Broderies (Motifs for Embroideries, Ist and *IInd Series. Two albums in-8°, each containing 32 coloured plates, composed of grounds, borders, floral designs, &c., also a series of tracings to facilitate the reproducing and enlarging of the patterns.

* **Motifs for Embroideries, IIIrd and IVth Series.** Two albums in large octavo, each containing 20 coloured plates, composed of various designs in modern style for embroidery on counted threads.

* **Motifs for Embroideries, Vth Series.** Album in large octavo, containing 15 coloured plates with numerous models for embroidery. A text with explanatory figures facilitates the reproduction of the models and a series of tracings of the plates contained in the album completes this publication.

* **Colbert Embroideries.** Album in large octavo, containing 5 plates printed in colour, consisting of 18 patterns of squares, round motifs, borders and groundings, accompanied by a description of the stitches, as well as 11 plates giving coloured reproductions of details of the original embroideries. A series of drawings upon checkered paper to facilitate reproducing the patterns completes the work.

Le Crochet (Crochet Work, Ist and IInd Series). Ist Series: 8 plates composed of 64 patterns for crochet work. In-4°. Artistic cover. — IInd Series: 8 plates composed of 57 patterns for crochet work. In-4°. Artistic cover.

Each Series is accompanied by a detailed description of the patterns.

* **Crochet Work, IIIrd Series.** Album in large octavo, containing 14 plates with a great variety of patterns for crochet work with 78 pages explanatory text and numerous figures.

* **Crochet Work, IVth Series.** An album in large octavo, containing 12 plates composed of 57 patterns for lace edgings, insertions — several of them with corners — triangles and foundations in crochet work, accompanied by 65 pages of text.

* **Irish Crochet Lace.** Album in large octavo, containing 52 pages of text with numerous explanatory figures and 7 plates of patterns for Irish crochet lace, to which are added tracings on linen for reproducing the patterns illustrated on the plates.

Le Tricot (Knitting, Ist and IInd Series). Ist Series: 10 plates composed of 72 patterns for knitting. In-4°. Artistic cover. — IInd Series: 10 plates composed of 63 patterns for knitting. In-4°. Artistic cover.

Each Series is accompanied by a detailed description of the patterns.

Le Filet Richelieu (French Net Work). Album in-4°, 30 plates containing 171 patterns with explanatory text. Artistic cover.

(*) The publications marked with an asterisk (*) and of which the title is underlined are edited in English.

* **The Net Work.** Containing 28 pages of text with explanatory figures and 20 plates with patterns for embroidery on net. In-8°.

Le Macramé (Macramé). Album in-4°, 32 plates containing 188 patterns with explanatory text. Polychrome cover.

La Broderie sur Lacis (Net Work Embroidery, Ist and IInd Series). Ist Series, containing 20 plates, composed of 41 patterns, with explanatory text. In-4°. Polychrome cover. — IInd Series, containing 20 plates, composed of 38 patterns, with explanatory text. In-4°. Polychrome cover.

* **Hardanger Embroideries, Ist Series.** Album in large octavo, containing 36 plates composed of a number of patterns for openwork embroidery on counted threads; 20 pages of text with explanatory figures accompany the plates.

* **Hardanger Embroideries, IInd Series.** Album in large octavo, containing 25 plates composed of a number of patterns for openwork embroidery on counted threads; 9 pages of text with explanatory figures accompany the plates.

* **Drawn thread Work, Ist Series.** Album in-8°, containing 54 pages of text with explanatory figures and 20 plates with a great variety of patterns.

* **Drawn thread Work, IInd Series.** Album in-8°, consisting of 11 pages of text with explanatory figures and 32 plates besides the text containing patterns for openwork, a number of which may be executed in embroidery on net.

La Broderie au Passé (Flat Stitch Embroidery). Album in-4°, containing 20 plates, composed of 27 patterns, with tracings for reproducing the patterns, and explanatory text. Polychrome cover.

Motifs de Broderie Copte (Motifs for Coptic Embroidery, Ist, IInd and IIIrd Parts). Each Part is composed of 30 plates, one coloured, with explanatory text. In-4°. Artistic cover.

* **Embroidery on Tulle, Ist Series.** Album in large octavo, containing 16 plates printed in black and 8 plates in colours, with numerous patterns of laces, edgings, insertions and powderings, preceded by an explanatory text, facilitating the execution of embroidery on tulle.

Les Dentelles aux Fuseaux (Pillow Laces, Ist Series). Octavo volume, containing 176 pages of text, with numerous explanatory illustrations, 8 plates, with patterns of laces, insertions and braids and 55 tracings for executing the different patterns described in the book.

* **Needle made Laces, Ist Series.** Album in large octavo, containing 15 plates comprising numerous designs for laces, as well as a series of patterns for their execution, the whole preceded by a text with explanatory figures.

La Dentelle Renaissance (Point lace). Album in-8°, containing 76 pages of text with explanatory figures, 10 plates without text and 10 patterns on cambric for executing the designs reproduced on these plates.

* **Teneriffe Lace Work.** Album in-8°, of 20 plates containing a great variety of patterns for wheels, borders and lace, preceded by a text with explanatory figures to facilitate the execution of this kind of work.

* **New Patterns in Old Style.** Work divided into two parts, each of which is composed of 12 plates, accompanied by an explanatory text and figures. In-4°.

Recueil d'Ouvrages divers (Works of various kinds). Album in-4°, 35 plates containing 242 engravings with explanatory text.

(*) The publications marked with an asterisk (*) and of which the title is underlined are edited in English.

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